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# THE LAWS

OF

# FIGURATIVE LANGUAGE.

THIRD EDITION.

THE

# CHARACTERISTICS AND LAWS

OF

# FIGURATIVE LANGUAGE.

BY

DAVID N. LORD.

Designed for use in Bible Classes, Schools, and Colleges.

"Nam cum sit ornatus orationis varius et multiplex, conveniatque alius alii, nisi fuerit accommodatus rebus atque personis, non modo non illustrabit eam, sed etiam destruet, et vim rerum in contrarium vertet."—*Quintilianus.*

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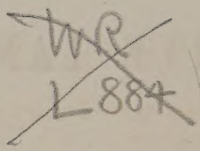


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# PREFACE.

THE views presented in the ensuing work—of the nature of the several figures, the office they fill, and the laws by which they are governed—are quite unlike those of Quintilian, Kaimes, Lowth, Blair, and other rhetoricians, and of the commentators on the poets, and the expositors of the sacred writings. Those writers give no exact analysis of them; they enter into no consideration of the principles on which they are used; they present no hint of the rules by which they are to be interpreted; and no intimations are found on the pages even of the most recent works on language and interpretation, of the necessity of an accurate understanding of their nature, in order to the just exposition of the sacred word, and the rejection and refutation of the false constructions to which large portions of it are now subjected.

The several figures are here minutely analysed; the particulars in which they differ from each other pointed out; the principles stated on which they are employed; the rules given by which their meaning is determined; and their characteristics and laws verified by a large variety of examples from the sacred writings and the poets.

The subject will be found, by those who thoroughly study it,

to be one of the finest in the whole circle of knowledge, both for the development and discipline of the intellect, and the evolution and refinement of the taste. The application of the characteristics and laws to the identification and interpretation of the figures of the sacred word, though after practice involving little difficulty, requires close and discriminative attention; and the perception of the analogies on which they are founded, and the delicate graces with which they are fraught, is eminently adapted to unfold and quicken the sensibility to what is beautiful and grand, and imbue the taste with delicacy and elegance.

The seventeenth and the first half of the eighteenth chapter on musical feet and the modulation of verse, should be studied immediately after the introduction, that their principles may be applied by the learner to the passages from the poets that occur in the chapters on the figures.

# CHAPTER I.

THE NATURE OF FIGURES—THEIR TWO CLASSES—THEIR SEVERAL KINDS.

A Figure of Speech is a mode of expression in which a word or thing is used in an artificial manner, in order to a more forcible presentation of thought, or the illustration and embellishment of that to which it is applied. Thus in the sentence—the clouds fly—there is a figure in the use of the verb, which properly denotes the movement of a bird or insect by its wings, but is applied by a metaphor to the clouds borne forward by the wind, to express more clearly and strongly the ease and rapidity of their motion, and makes the phrase equivalent to a comparison of their movement to that of a bird; as in the simile—the clouds move like a bird; or they are borne on as though they moved by wings.

In this simile, however, instead of a word, it is the act itself of a bird, or a movement by wings, that is used in the figure. In like manner, it is an act that

is used in the following comparisons; the clouds, gathered in masses, look like banks of snow; they move along the air like ships sailing before the wind; and so of the simile universally, the hypocatastasis, and the allegory. This distinction between figures is so absolute, that the same word may be used both in a metaphor, which is of the first class, and in a simile, which is of the other; as in the expressions—the ship flew over the water; the ship moved along the water, as though it had wings and flew. In the first, the figure is in the use of the verb; in the other, in the use of the act expressed by it.

Figures thus consist of two great classes—those that lie in an artificial use of words for the purpose of a more convenient or emphatic expression, and those that lie in an artificial use of things for that purpose, or for illustration and ornament. To the former belong the metaphor, metonymy, synecdoche, hyperbole, personification, and the apostrophe; to the latter the comparison, the hypocatastasis, and the allegory.

*Verbal figures* consist in the application of *words* to things, of which they are not the natural or ordinary names; as when the motion of the clouds is called flying, and the rebounding of rain from the surface on which it falls, dancing. In the other class,

in which *things* are employed, the *words* are used in their ordinary manner, and the objects which they denote are employed for illustration and embellishment; as when the flying of a hawk round in a circle without moving its wings, is said to be like the motion of a ship borne round in the wide sweep of a rapid whirlpool, without changing its canvas.

An expression or passage is figurative that contains a figure of either of these classes. A phrase or sentence cannot be figurative without a figure. To prove that an expression or sentence is figurative, it must be shown that there is a figure in it, and the class determined to which it belongs.

There are nine kinds of figures—the Comparison, the Metaphor, the Metonymy, the Synecdoche, the Hyperbole, the Hypocatastasis, the Apostrophe, the Prosopopœia or Personification, and the Allegory or Parable.

A Comparison is an affirmation of the likeness of one thing to another; as when it is said of man—His days are as grass; as a flower of the field so he flourisheth, for the wind passeth over it and it is gone.

A Metaphor is an affirmation, or representation by words, that an agent, object, quality, or act, is that which it merely resembles; as when God is

said to be a high tower or fortress to them that trust in him for protection, to indicate the safety in which he preserves them.

A Metonymy is a change of name by the denomination of a thing by a noun that is not its proper nor its metaphorical denominative, but is the proper name of something with which, as a scene or place, it is intimately connected; as when a person is said to have a long head, to signify that he has a far-seeing and comprehensive mind.

The Synecdoche is the use of a term that properly denotes only a part of a thing, or one of a kind, in place of one that denotes the whole, or of one that denotes the whole instead of one that signifies only a part; as a species for a genus, such as a day for time, man for mankind.

The Hyperbole is an exhibition of things as greater or less in dimensions, more or less in number, or better or worse in kind, than they truly are; as when it is said of a large man, he is a giant; or of a splendid mansion, it is a palace.

The Hypocatastasis is a substitution, without a formal notice, of an act of one kind, with its object

or conditions, for another, in order by a resemblance to exemplify that for which the substitute is used; as when a person attempting to accomplish something that either from its nature, or his power or condition, is impossible or of extreme difficulty to him, is said to undertake to force his bark against wind and tide—a work of one kind which is known to be hopeless, being employed to exemplify the impracticableness of the other.

The name Hypocatástasis, in Greek Ὑποκατάστασις, denoting substitution, is drawn, like the names of all the other figures, from that language, and is, like them, descriptive of the figure itself, which consists in the use of one thing as the substitute for another for the purpose of illustration.

The Apostrophe is a direct address, in a speech, argument, narrative, or prediction, to a person or object that is the subject of discourse, or to one who hears it, and is to form a judgment respecting it; as when one, in pronouncing a funeral eulogy, directly addresses the departed, as though he were listening to what is uttered, and able to respond to and confirm it.

The Prosopopœia, or Personification, is an ascription of intelligence to an inanimate object, by

addressing it as though it had the organs of hearing or sight, or ascribing to it the passions or actions of men; as when the prophet calls to the heavens to hear, and to the earth to attend to his word.

The Allegory, or Parable, is the use of intelligences acting in one sphere or relation, to exemplify and illustrate their own or the agency of others in another; or the use of unintelligent objects in a natural or supposititious relation, to exemplify the conduct of men. They are sometimes employed together; as in the lxxxth Psalm, a vine is used as the representative of the Israelites; and God's planting and rearing it is employed to exemplify his administration over them. There is always an intimation at the beginning or close of the Allegory or Parable, who or what it is, that it is employed to exemplify.

Figures differ essentially from symbols; figures being used only for illustration and ornament, and the agents or objects to which they are applied being always the agents or subjects of the acts or qualities which they ascribe to them; while symbols, on the other hand, instead of mere names or predicates of agents or objects, are themselves agents, objects, qualities, acts, conditions, or effects,

that are used as *representatives* of agents, objects, qualities, acts, conditions, or effects, generally of a different but resembling class. Thus in Daniel's vision, wild beasts are employed as prophetic representatives of cruel, bloody, and destroying men: powerful and ferocious creatures in the animal world, that preyed on inferior beasts, being put in the place of men in the political world of a corresponding character towards mankind; and destructive acts of the one employed to represent the resembling acts of the other. In like manner, in the Apocalypse, candlesticks, or lamp stands, whose office it is to support lights, are used to represent churches which support teachers that spread the knowledge of the Gospel; and stars whose office it is to shed light on the world when wrapped in the darkness of night, are employed as representatives of teachers of the church, whose work it is to spread the light of the Gospel in the world of men, which is involved in moral darkness.

*Questions which the learner should answer in respect to the nature of figures, their classes, and kinds.*

What is a figure of speech? How many classes of figures are there? What are they? Give an example of one that lies in the use of a word. Give an example of one that lies in the use of a thing. For what purpose are they used; or what service do they render in the treatment of subjects? What figures belong to the

first class? What belong to the second? What is the peculiarity of a verbal figure? What is the peculiarity of the other class? In what sense are the words employed in figures in which things are the instrument of illustration? What constitutes an expression figurative? How can it be known that a sentence is tropical? How many kinds of figures are there? Name them. Define the comparison, metaphor, metonymy, and others. What is a symbol? How do symbols differ from figures? Give an example of a symbol, and the mode in which it is used.

## CHAPTER II.

### THE COMPARISON.

A Simile, or Comparison, is an affirmation of the likeness of one thing to another, and is expressed by *as*, *like*, *so*, or some other term of resemblance. Thus the personage throned on the cloud (Rev. xiv. 14) is said to have been *like* a son of man; that is, of a human form. In the description of Christ (Rev. i. 14) it is said, "His eyes were *as* a flame of fire, and his voice *as* the sound of many waters;" and the visibleness and conspicuity of his coming is compared to a shaft of lightning that flashes across the firmament. "As the lightning cometh out of the east, and shineth even unto the west, so shall the coming of the Son of man be." (Matt. xxiv. 27.) The change from condemnation to forgiveness consequent on repentance, is compared to a change from the deepest red to the purest white. "Though your sins be as scarlet they shall be as white as snow;

though they be red as crimson they shall be as wool." (Isaiah i. 18.) It is predicted of Zion, when redeemed, that God "will extend peace to her like a river," ever gliding and giving fruitfulness and beauty to the scene through which it passes; and the glory of the Gentiles, like an overflowing "stream" that is full to the banks, moving forward with a resistless current, and bearing on its bosom a rich commerce. (Isaiah lxvi. 12.)

Comparisons are of two classes. Those of the first simply affirm that one thing is like another. Thus it is said of the man of God (Judges xiii. 6), "His countenance was *like* an angel of God." It is said of man, "He cometh forth *like* a flower, and is cut down; he fleeth also as a shadow, and continueth not." (Job xiv. 2.) The Psalmist said, "I have seen the wicked in great power, and spreading himself *like* a green bay tree" (Ps. xxxvii. 35); and he predicts that "the righteous shall flourish *like* the palm tree; he shall grow *like* a cedar in Lebanon." (Ps. xcii. 12.)

The other class, which is far the most effective, not only affirms the fact of a resemblance, but indicates its nature. Thus: "The man that walketh not in the counsel of the ungodly shall be *like a tree planted by the rivers of water*, that *bringeth forth his fruit in his season. His leaf also shall not wither*,

*And whatsoever he doeth shall prosper.* But the ungodly are not so, but are *like the chaff which the wind driveth away.*" (Ps. i. 1–4.) The relation in which each resembles that to which it is compared is thus specified. The righteous not only resembles a tree, but a tree secured by its position from blight, and yielding fruit in its season. The ungodly is not merely like chaff, but like chaff driven away by the wind.

In the following the effect of God's word is compared to that of rain or snow on the earth:

"For as the rain cometh down,
And the snow from heaven,
And returns not thither
But waters the earth,
And makes it germinate and put forth its increase,
That it may give seed to the sower, and bread to the eater,
*So* shall be the word that goeth out of my mouth;
It shall not return unto me fruitless;
It shall effect what I have willed,
And make the purpose succeed for which I sent it."

Isaiah lv. 10, 11

The most elegant and impressive of the similes of the poets are of this class. Thus Homer compares a young warrior killed by the spear of Ajax, and

divested of his armor, to a flourishing poplar felled by the axe, and left to wither in the summer air:

"But his days were few,
Too few to recompense the care that reared
His comely growth; for Ajax, mighty chief,
Received him on his pointed spear; and pierced
Through breast and shoulder, in the dust he fell.
*So* nourished long in some well-watered spot,
Crowned with green boughs, the smooth-skinned poplar falls,
Doomed by the builder to supply with wheels
Some splendid chariot. On the bank it lies,
A lifeless trunk, to parch in summer airs.
Such Ajax left, divested of his arms,
Young Simoisius."

ILIAD iv. 517–528.

Young employs the same simile to illustrate the sudden death of the beautiful and conspicuous in the glow of activity and enjoyment.

"Death loves a shining mark, a signal blow;
A blow which, while it executes, alarms,
And startles thousands with a single fall.
As when some stately growth of oak or pine,
Which nods aloft, and proudly spreads her shade,
The sun's defiance and the flocks' defence,

By the strong strokes of laboring hinds subdued,
Loud groans her last, and rushing from her height
In cumbrous ruin, thunders to the ground:
The conscious forest trembles at the shock,
And hill, and stream, and distant dale resound."

NIGHT V.

Milton compares Satan divested of his glory, to the sun shrouded in lurid clouds, or under eclipse:

"He above the rest,
In shape and gesture proudly eminent,
Stood like a tower: his form not yet had lost
All her original brightness, nor appeared
Less than archangel ruined, and the excess
Of glory obscured. As when the sun new risen
Looks through the horizontal misty air,
Shorn of his beams; or from behind the moon
In dim eclipse, disastrous twilight sheds
On half the nations, and with fear of change
Perplexes monarchs. Darkened so, yet shone
Above them all the archangel."

PARADISE LOST, b. i.

His shield he compares to the moon seen through a telescope:

"He scarce had ceased, when the superior fiend
Was moving toward the shore; his ponderous shield,
Etherial temper, massy, large, and round,
Behind him cast; the broad circumference
Hung on his shoulder like the moon, whose orb
Through optic glass the Tuscan artist views
At evening from the top of Fesolè,
Or in Valdarno, to descry new lands,
Rivers, or mountains, on her spotty globe."

PARADISE LOST, b. i.

Homer compares the agitation of the Greeks at Agamemnon's proposal to abandon the siege of Troy, to the movement of the sea, and of fields of grain under a powerful wind:

"Commotion shook
The whole assembly, such as heaves the flood
Of the Icarian deep, when south and east
Burst forth together from the clouds of Jove;
And as the rapid west descending shakes
Corn at full growth, and bends the loaded ears.
So was the council shaken."

ILIAD ii. l. 162–168.

Scott compares the quickness with which the tears of childhood dry, to that of the dew of flowers:

"The tear down childhood's cheek that flows
Is like the dewdrop on the rose:
When first the summer breeze comes by,
And shakes the bush, the flower is dry."

The comparison has two characteristics. First, it is expressed by *as*, *like*, *so*, or some other term of resemblance. Secondly, the names of the things compared are used in their literal sense. Thus in the similes, The manna was like coriander seed, white; the staff of his spear was like a weaver's beam; the wicked are like the troubled sea—the terms manna, staff of his spear, and the wicked, on the one hand, are used in their literal sense. It is manna, spear-staff, and the wicked, not anything else, that are said to be like the objects with which they are compared; and, on the other, it is coriander seed, a weaver's beam, and a troubled sea, and not anything else, which they are severally declared to resemble; and so of all other comparisons. If the names were not used literally, there would be no means of determining what the things are that are compared. This characteristic is of great moment; as it results from it, that when comparisons are employed in predictions and promises, the things which are promised or foreshown in the comparison, are the identical things that are named, not others of an analogous kind; and are literally to

come to pass in the manner in which the prediction or promise specifies. Thus in the announcement (Matt. xxiv. 27), "For as the lightning cometh out of the east, and shineth even unto the west, so shall the coming of the Son of Man be;" his visible coming, which is compared to the shining of a lightning flash, is his literal, personal coming, not some other event; and that with which it is compared is a shaft of lightning that flashes athwart the firmament from east to west, not an event or appearance of another kind. In the promise, also, "*As* the host of heaven cannot be numbered, neither the sand of the sea measured, *so* will I multiply the seed of David, my servant, and the Levites that minister unto me" (Jeremiah xxxiii. 22), it is the actual offspring of David, and the literal Levites, and not anything else, that are to be multiplied so as to exceed the power of enumeration as much as the host of heaven exceeds it, and as much as the sand of the sea transcends our power of measuring it.

As things of all kinds present resemblances to others, comparisons are framed betwixt objects of all classes. Thus agents are compared to agents, acts to acts, qualities to qualities, modes to modes, conditions to conditions, effects to effects; and these with one another in innumerable relations. Christ,

in his glorified humanity, is compared to a son of man (Rev. i. 14–15); his hairs to snow in whiteness; his feet to glowing brass in brilliancy; and his voice to the sound of a trumpet. Man is compared to the beasts that perish (Ps. xlix. 20); his tongue to a sharp razor (Ps. lii. 2); his counsels to deep water (Prov. xx. 5); his agitation, under fear, to the swaying of a forest under a powerful wind (Isa. vii. 2); and his frailty to that of a flower (Ps. ciii. 15). The agency of the Spirit on man is resembled to that of the wind on the trees, which is known only by its effects (John iii. 8). The righteousness of God is likened to the great mountains, vast, conspicuous, and immovable (Ps. xxxvi. 6); and the elevation of his thoughts above ours, to the height of the heavens above the earth (Isaiah lv. 9). And thus his various attributes, acts, and works; the faculties and affections, the thoughts and aims, the achievements and misfortunes of men; and the numberless objects and processes of the natural world, are illustrated by similitudes that are presented by other agents, objects, or acts.

The comparisons employed by the poets and orators are very numerous; and those of the second class especially, in which the resemblances are specified, contribute more than any other figures to the embellishment of their writings.

Akenside represents all intelligent beings as drawn to God by a power analogous to that of

gravity in the material world; which, in respect to men, is rather what should be than what is:

"As flame ascends,
As bodies to their proper centre move,
As the proud ocean to the attracting moon
Obedient swells, and every headlong stream
Devolves its winding waters to the main,
*So* all things which have life aspire to God,
The sun of being, boundless, unimpaired,
Centre of souls."

PLEASURES OF IMAGINATION, b. ii.

Goldsmith compares the minister of his Deserted Village to a cliff towering above the clouds, and basking in perpetual sunshine:

"The service past, around the pious man,
With steady zeal, each honest rustic ran;
E'en children followed, with endearing wile,
And plucked his gown, to share the good man's smile.
His ready smile a parent's warmth expressed,
Their welfare pleased him, and their cares distrest;
To them his heart, his love, his griefs were given,
But all his serious thoughts had rest in heaven.
*As* some tall cliff, that lifts its awful form,
Swells from the vale, and midway leaves the storm;
Though round its breast the rolling clouds are spread,
Eternal sunshine settles on its head."

"The quality of mercy is not strained.
It droppeth *as* the gentle rain from heaven
Upon the place beneath; it is twice blest,
It blesseth him that gives, and him that takes."

SHAKSPEARE.

In some similes, like one already quoted, several objects are presented as resembling that which is the subject of comparison.

"*As* from the wing no scar the sky retains,
The parted wave no furrow from the keel,
*So* dies in human hearts the thought of death."

YOUNG.

"Like a boat on the wave
When a storm's in the sky;
Like the rose o'er a grave
When the winter is nigh;
Like a star when it streams
Through the blue heavens bright;
Like the fabric of dreams
'Mid the slumbers of night;
Like the lamp that is lit
In the mist o'er the moor,
Or the bubbles that flit
By the rude, rocky shore,
Is the vision of life in this tempest-tost clime;
A shadow fast fleeting—a moment of time."

"Like foam on the crest of the billow,
Which sparkles and sinks from the sight;
Like leaf of the wind-shaken willow,
Though transiently, beauteously bright;
Like dew-drops, exhaled as they glisten;
Like perfume, which dies soon as shed;
Like melody, hushed while we listen,
Is memory's dream of the dead."

BARTON

Many of the comparisons of natural objects are very beautiful:

"The sea is like a silvery lake,
And o'er its calm the vessel glides
Gently, as if it feared to wake
The slumbers of the silent tides."

MOORE.

Night is in her wane; day's early flush
Glows like a hectic on her fading cheek,
Wasting its beauty."

LONGFELLOW.

"The dawning shines
Above the misty mountains, and a hue
Of vermil blushes in the cloudless blue,
Like health disporting on the downy cheek:
It is time's fairest moment. As a dove,
Shading the earth with azure wings of love,
The sky broods o'er us, and the cool winds speak
The peace of nature."

PERCIVAL.

The comparisons of intelligent beings and their actions to natural objects, are often eminently elegant:

"They are as gentle
As zephyrs blowing below the violet,
Not wagging his sweet head; and yet as rough,
Their royal blood enchafed, as the rud'st wind,
That by the top doth take the mountain pine,
And make him stoop to the vale."

SHAKSPEARE.

"She walks in beauty, like the night
Of cloudless climes and starry skies,
And all that 's best of dark and light
Meet in her aspect and her eyes."

BYRON.

"As when devouring flames some forest seize
On the high mountains, splendid from afar
The blaze appears; so moving on the plain
The steel-clad host innumerous flashed to heaven."

ILIAD, b. ii.

"The flaming myriads quick their gleamy crowns
In awe presented; as when mighty winds,
Sweeping a bloomy forest, lowly bend
The towering shapes, and wide their flowers bestrew
Over the verdrous earth. So stooped the host,
And sang adoring."

Byron's comparison of the writhings of the mind under the stings of conscience, to the tortures of a scorpion surrounded by fire, is one of the most impressive pictures ever drawn by a human pencil:

"The mind that broods o'er guilty woes
Is like the scorpion girt by fire,
In circle narrowing as it glows;
Till inly searched by thousand throes,
And maddening in her ire,
One sole and sad relief she knows—
The sting she nourished for her foes,
Whose venom never proved in vain,
Gives but one pang, and cures all pain,
And darts it into her desperate brain.
*So* do the dark in soul expire,
Or live, like scorpion, girt by fire.
So writhes the soul remorse hath riven,
Unloved of earth, unblessed of heaven;
Darkness above, despair beneath,
Around it flame, within it death."

These specimens exemplify the rules which should be observed in forming comparisons. 1. The resemblance on which they are founded should be obvious and striking; 2. They should be expressed with distinctness and brevity; 3. In those in which the nature of the resemblance is specified, only such

particulars should be embodied as give completeness to the similitude, and heighten its force and beauty.

What is a simile? How many classes of similes are there? How do they differ? Which is the most elegant, and contributes most to dignify and adorn a composition? What is the first chief characteristic of a comparison? What is the second? What are the rules by which they should be framed?

The questions that follow respecting the poetical passages of the chapter, assume that the learner, as recommended in the preface, will study chapters xvii. and xviii., on the structure and modulation of verse, before proceeding to the Comparison.

What lines begin with a trochee in the passage from Homer, "But his days were few," p. 18? What is it that gives beauty to the close? Where does the cæsura fall in the several lines of the passage "Death loves a shining mark, a signal blow"? Where does it fall in the quotation from Milton, "He above the rest"? Which of the lines commence with a trochee? What effect has that foot on the modulation? Designate the cæsura in the next quotation from Milton, and point out the lines in it that begin with a trochee. What is there in the structure of the last line of the passage from Homer, "Commotion shook," that gives a peculiar force and beauty to the cadence? Of what feet is the stanza from Scott formed? Of what feet is the verse formed, "Like a boat on the wave"?

In order to familiarize learners still further with the figure, and prepare them to employ it in conversation and writing, the following, and other similar lessons, may be given:

1. There are two comparisons in the first Psalm. Point them out, and show to what class they belong.

2. How many comparisons are there in the second Psalm?

3. Are there any in the third or fourth?

4. How many are there in Job, chap. xiv.?

5. How many are there in the first three verses of Revelation, chap. x.?

6. How many are there in the first seven verses of Revelation, chap. iv.?

7. Which is the most sublime in Job, chap. xi.?

8. Which is the most beautiful in Job, chap. xii.?

When lessons are thus set the scholar should give the answers in writing.

To lead the learners to observe and express resemblances, and discipline their taste, they should be required to form comparisons; and, to assist them, subjects may be suggested, as: What do the motions of a field of grain, under a rapid wind, resemble? What is the slow movement of a cloud along the air like? To what object would you compare a beautiful child? What passes through the mind that is like a flash of lightning glancing across the sky? What resembles an expiring taper?

Scholars should be allowed, if they choose, to select their own subjects; they should be required to form comparisons of both classes, and to write them, that they may be better criticised.

It will be highly useful to scholars to transcribe in a book the finest comparisons that occur in the Scriptures, and in the orators, poets, historians, and other writers; and to accustom themselves to express, in prose or verse, the fine resemblances that are suggested to them by their own observation of the natural and moral world, and the operations of their own minds.

## CHAPTER III.

### THE METAPHOR.

A Metaphor is an affirmation, or representation by words, that an agent, object, quality, or act, is that which it merely resembles; as "God is" called "a shield to them that trust in him," to signify that he protects them, as a shield protects a person who holds it, from the arrows or javelins that are shot at him. "Joseph" is called "a fruitful bough, a fruitful bough by a well, whose branches run over the wall" (Gen. xlix. 22), to indicate his advantageous position and great prosperity. It is said of wisdom, "She is a tree of life to them that lay hold upon her" (Prov. iii. 18); and of Zion, "Thou shalt be a beautiful crown in the hand of Jehovah, and a royal diadem in the grasp of thy God" (Isa. lxii. 3). A bird is said to sail when it flies without moving its wings, to signify that its motion is like that of a ship driven forward with its out-spread canvas by the wind; and a ship sailing rapidly is said to fly.

to show that in ease and celerity its motion is like that of a bird.

The metaphor is thus a verbal figure, and differs from the simile by directly ascribing to agents and objects the natures, the characteristics, or acts, of other beings and things, which, in the comparison, are themselves the medium of the figure; as in the following passages: "I am thy shield" (Gen. xv. 1); and "Thou Lord wilt bless the righteous, with favor wilt thou compass him *as* with a shield" (Ps. v. 12); in the first of which the *word* shield is used by a metaphor, in the other *the shield itself* is used by a simile. The meaning of a metaphorical expression, accordingly, is precisely what that of a comparison would be if the *things*, the *names* of which are used by the metaphor, were employed to illustrate the same object by a comparison. Thus the sentences: God is a rock, and God is like a rock, are in sense the same. So also the metaphor, "I will make thee a fenced brazen wall" (Jer. xv. 20), is equivalent to the simile, I will make thee *like* a fenced brazen wall. The metaphor is the most bold and emphatic; the simile, as it admits a fuller exhibition of the resemblances, is often the most illustrative and elegant.

Metaphors, like comparisons, are of two kinds. In the first, that to which the figure is applied, is directly declared to be that, of which the word used by the

figure is the proper name; as "God is a sun and shield" (Ps. lxxxiv. 11); "A virtuous woman is a crown to her husband" (Prov. xii. 4); "My son, hear the instruction of thy father, and forsake not the law of thy mother; for they shall be *an ornament of grace* unto thy head, and *chains* about thy neck" (Prov. i. 8, 9); "I will make my words in thy mouth *fire*" (Jer. v. 14); "I will make Jerusalem *a cup of trembling* to all the people round about" (Zech. xii. 2); "I will make you *fishers* of men" (Matt. iv. 19).

Verbs, the names of acts, are also metaphorized in the same manner as nouns: "Thou *crownest* the year with goodness;" "The fields *smile;*" "The skies *frown.*"

In all metaphors of this class the persons or things to which the figure is applied, are expressly named as the subject of the metaphor.

In the second class, there is an ellipsis of the direct affirmation that the person or object to which the figure is applied, is that which the term used by the metaphor denotes, and it is spoken of as though that affirmation had been previously made; as when the prophet, addressing the rulers and people of Jerusalem, says, "Hear the word of the Lord, ye rulers of Sodom; give ear unto the law of our God, ye people of Gomorrah" (Isa. i. 10); the import of which is the same as though the expression had

been, Hear ye, who are rulers of Sodom, and give ear ye who are people of Gomorrah. In like manner, the meaning of the passage, "The daughter of Zion is left as a cottage in a vineyard, as a lodge in a garden of cucumbers, as a city that has been besieged" (Is. i. 8), is the same as though the language had been, The people who are the daughter of Zion are left as a cottage, as a lodge, and as a city that has been besieged. Who or what it is to which the metaphorical name is applied, is always known from the connexion; as in the following passages, in which it is seen that daughter is used for a people, and the people of Jerusalem: "Loose thyself from the bands of thy neck, O captive daughter of Zion; for thus saith the Lord, *ye* have sold yourselves for naught, and *ye* shall be redeemed without money" (Isa. lii. 2, 3); "Behold the Lord hath proclaimed unto the end of the world, Say ye to the daughter of Zion, Behold thy salvation cometh; behold his reward is with him, and his work before him. And they shall call *them the holy people*, the redeemed of the Lord" (Isa. lxii. 11, 12).

The characteristics of the metaphor are:

1. The figure lies in the peculiar use of a word, or words, in contradistinction from a thing.

2. The metaphorical proposition consists of two parts—the subject to which the figure is applied, or

of which the metaphorical affirmation is made; and the affirmation itself. Thus in the expression, "all flesh is grass," the nominative "*all flesh*" is the subject of the sentence, and the verb and noun "*is grass*" the affirmation.

3. The name of the subject of the figure, or that to which it is applied, is always used in its literal sense; as in the expression, "God is my fortress," God, the nominative of the proposition, is used literally as the name of Jehovah; not by a metaphor, as the name of some other being. In the expression, "Say unto wisdom thou art my sister, and call understanding thy kinswoman" (Prov. vii. 4), it is wisdom, not anything else, that is called a sister; and understanding, and not anything else, that is denominated a kinswoman. And, in like manner, when it is said, "the fields smile," "the winds sigh," "the raindrops dance," "the heavens frown," it is the literal fields, the literal winds, the literal raindrops, and the real heavens, that are the subjects of that which the several verbs are employed to denote; not objects of another kind. If the names of the subjects of which the affirmations are made were not used literally, there would be no means of knowing what the agents or things are for which they stand. How, for example, could it be known what the word boat, in the expression "the

boat gallops over the waves," means; or the noun ship, in the proposition, "the ship flies along the water," if the words boat and ship were not used in their proper sense, to denote a real boat and a real ship, to the exclusion of everything else? When the subject of the metaphorical term is not expressly mentioned in the proposition itself, as in elliptical metaphors, it is still indicated with equal certainty in the connexion.

4. The figure lies wholly in the affirmative part of the proposition; as in the prediction, "The mountains and the hills shall break forth before you into singing, and all the trees of the field shall clap hands" (Isa. lv. 12), the predicates, "shall break forth into singing," and "shall clap hands," are the parts that are used by the figure; the nominatives, "the mountains and the hills" and "the trees," are employed in their literal sense. In like manner, in the expressions, "The beasts of the field shall honor me;" "The land mourneth, it languisheth;" "Lebanon is put to shame;" "The desert and the waste shall be glad, and the wilderness shall rejoice and flourish;" the metaphor lies exclusively in the predicates; that is, in the declarations made by the verbs.

This and the preceding characteristics belong to metaphors universally, and are of the utmost im-

portance, as they render it certain that that of which the metaphorical affirmation is made, is the subject literally of that which the figurative expression denotes; as when it is said, "Judah is a lion's whelp," it is Judah literally, not anything else, to whom that is ascribed, which is meant by the declaration that he is a lion's whelp.

5. The peculiarity of the metaphorical use of words lies in their being applied affirmatively to subjects to which that which they properly signify does not really belong, but only something that resembles it; as God is said by the figure to be "*a consuming fire*," which he is not really, to signify that in the exercise of his justice he is to his enemies *like* a consuming fire. The fields are said to smile—a movement of which they are incapable—to denote that when clothed in verdure, and lighted up by sunshine, they exhibit a cheerfulness and beauty that resembles a smile.

6. The terms, therefore, that are used by this figure always carry with them their literal sense, not a different or modified meaning. Thus when the valleys are said to laugh, and the floods to clap hands, it is laughing that is affirmed of the valleys, and clapping hands that is ascribed to the floods, not anything else; and the object of the affirmation is to signify, in a bold and emphatic manner, that

the appearances and movements which they exhibit, resemble, in cheerfulness and gladness, laughter and clapping hands in human beings.

7. When the figure ascribes a *nature* to an agent or thing that does not belong to it, the acts or events that are then affirmed of it are such as are proper to that imputed nature, not to its own. Thus when night is denominated a goddess, it is exhibited as having a throne, and stretching forth a sceptre over the world. To determine whether a word is used literally or metaphorically, is simply to ascertain whether that which it literally signifies, is proper and natural to the subject of which it is affirmed, or not. In the expression, for example, "green fields are beautiful," as the predicate, "are beautiful," is truly and properly descriptive of green fields, it is used literally; in the expression, however, "the landscape smiles," as a smile is not proper to a landscape, but only a cheerful appearance that resembles a smile, the verb is used metaphorically.

All classes of words are used by the figure. Nouns are often metaphorized; thus, "God" is a sun, a shield, a rock, a fortress, a high tower (Ps. lxxxiv. 11; xviii. 2).

> "Happiness,
> It is the gay *to-morrow* of the mind
> That never comes."
>
> PROCTOR.

"Yon gray lines
That fret the clouds are *messengers* of morn."

SHAKSPEARE.

"The spider's most attenuated thread
Is *cord*, is *cable*, to man's tender tie
On earthly bliss—it breaks at every breeze."

YOUNG.

"Life 's but a walking *shadow;* a poor *player*,
That struts and frets his hour upon the stage,
And then is heard no more. It is a *tale*
Told by an idiot—full of sound and fury,
Signifying nothing."

SHAKSPEARE.

Many of the most beautiful noun metaphors of the poets are elliptical:

"Night, sable *goddess!* from her ebon *throne*,
In rayless *majesty*, now stretches forth
Her leaden *sceptre* o'er a slumbering world.
Silence how dread! and darkness how profound!

YOUNG.

"Above me are the Alps,
The *palaces* of nature, whose vast walls
Have pinnacled in clouds their snowy *scalps*,
And throned eternity in icy *halls*
Of cold sublimity; where forms and falls

The avalanche, the *thunderbolt* of snow!
All that expands the spirit yet appals
Gathers around their summits, as to show
How earth may pierce to heaven, and leave vain man below."

BYRON.

Verbs are still more frequently metaphorized:

"Thus saith the High and Lofty One that *inhabiteth* eternity."

Is. lvii. 15.

"And the wilderness shall *rejoice* and flourish;
The well-watered plain of Jordan shall also *rejoice;*
The glory of Lebanon shall be given unto it,
The beauty of Carmel and of Sharon;
These *shall behold* the beauty of Jehovah,
The majesty of our God."

LOWTH'S Is. xxxv. 1, 2.

"Her gates shall *lament* and *mourn*."

Is. iii. 26.

"Behold, mine anger and my fury *shall be poured out* upon this place, upon man, and upon beast, and upon the trees of the field, and upon the fruit of the ground, and it *shall burn*, and *shall not be quenched*."

JER. vii. 20.

"Look what envious streaks
Do *lace* the severing clouds in yonder east:
Night's candles are burnt out, and jocund day
*Stands tiptoe* on the misty mountain tops."

SHAKSPEARE.

"The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And, in imagination, *bodies forth*
The forms of things unknown; the poet's pen
*Turns* them to shapes, and gives to airy nothing
A local habitation and a name."

SHAKSPEARE.

"There 's not a wind but *whispers* of thy name,
And not a flower that *sleeps* beneath the moon
But in its hues or fragrance *tells* a tale
Of thee."

PROCTOR.

"On our quick'st decrees
The inaudible and noiseless foot of time
*Steals* ere we can effect them."

SHAKSPEARE.

In many of the most beautiful passages of the poets both nouns and verbs are used by the figure:

"High towers old Ætna, with his *feet* deep *clad*
In the green *sandals* of the freshful spring;
His sides *arrayed* in winter, and his front
*Shooting* aloft the everlasting flame."

SHIEL.

Adjectives, also, and participles are often used by

the figure, as in some of the passages already quoted, and the following:

"Her *sunny* locks
Hung on her temple like a *golden* fleece."

SHAKSPEARE.

"I 've seen ere now,
On some wild ruin, moss'd and gray,
A flower as fair, as sweet as thou,
*Blessing* with bloom its latest day!
Thy friendship, like the *faithful* flower—
Surviving much, defying all—
Has caused on sorrow's saddest hour
Some streaks of *happier* hue to fall."

BARTON.

"Say, *gentle* night! whose *modest maiden* beams
Give us a new creation, and present
The world's great picture *softened* to the sight;
Nay, kinder far, far more indulgent still,
Say thou whose mild dominion's *silver* key
Unlocks our hemisphere, and sets to view
Worlds beyond number; worlds concealed by day
Behind the *proud* and *envious* star of noon?"

YOUNG.

"What *softened* remembrances come o'er the heart
In gazing on those we 've been lost to so long!
The sorrows, the joys, of which once they were part,
Still round them, like visions of yesterday, throng."

MOORE.

A large share of the metaphors in which adjectives are used are elliptical; as the golden fleece, the faithful flower, the proud and envious star; which are equivalent to the fleece which is golden, the flower which is faithful, the star which is proud and envious.

Adverbs, also, are sometimes used by the figure, as:

"There was something
In my native air that buoy'd my spirits up;
Like a ship on the ocean tossed by storms,
But *proudly* still bestriding the high waves,
And holding on its course."

BYRON.

Prepositions, likewise, are sometimes employed by the figure, especially in propositions that relate to the mind. Thus objects are said to come into the thoughts, thoughts to rise in the mind, and desires and acts to go from the heart:

"What softened remembrances come *o'er* the heart!"

"Something heavy *on* my spirit—
Too dull for wakefulness, too quick for slumber—
Sits *on* me, as a cloud along the sky,
Which will not let the sunbeams through, nor yet
Descend in rain and end, but spreads itself
'Twixt earth and heaven, an everlasting mist."

BYRON.

In these, and other similar passages, there is a virtual ascription of dimensions to the mind, its faculties, and its thoughts, and it is in that that the figure lies.

In some of the most elegant forms of the figure whole actions — expressed by verbs, nouns, adjectives, adverbs, and prepositions — are metaphorized. Thus Shakspeare says of man:

"To-day he *puts forth*
*The tender leaves* of hope: to-morrow *blossoms*,
*And bears his blushing honors thick upon him:*
The third day comes a frost, a killing frost,
And nips his root—and then he falls."

What is a metaphor? How does it differ from a simile? How many classes are there? What are they? How is it known what the subjects are to which elliptical metaphors are applied? What is the first characteristic of the figure? What is the second? What is the third? What are the two parts of a metaphorical proposition? Give an example. What is the fourth characteristic? What is the fifth? What is the sixth? What parts of speech are used by the figure? Which are used most frequently? Give an example in which a noun is used by the figure. Give one in which a verb is used. Repeat one in which an adjective is employed. Give an example of the use of an adverb by the figure. Give an instance of a preposition that is employed metaphorically.

Where does the cæsura fall in the lines from Byron "Above me are the Alps"? Which of the lines begins with a trochee? Where does the pause fall in the lines "High towers old Ætna

with his feet deep clad"? With what feet do the several lines begin? What is there in the last that gives it a peculiarly fine modulation? Where does the pause fall in the lines from Young, "Say, gentle night, whose modest maiden beams"?

## LESSONS.

What word is used metaphorically in the following lines?

"All flowers will droop in absence of the sun
That wak'd their sweets."

DRYDEN.

In the following lines, omitting the sixth, two verbs are used by the figure. Which are they? And how many comparisons are there in it?

"As slow our ship her foamy track
Against the wind was cleaving,
Her trembling pennant still look'd back
To that dear isle 't was leaving.
So loth we part from all we love,
From all the links that bind us;
So turn our hearts, where'er we rove,
To those we 've left behind us."

MOORE.

In the following lines there is a comparison; and one adjective, one verb, and three nouns, are used metaphorically. Point them out.

"Sweet are the uses of adversity;
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head.
And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything."

SHAKSPEARE.

What metaphors are there in the following lines?

"Up springs the lark,
Shrill voiced and loud, the messenger of morn;
Ere yet the shadows fly, he mounted sings
Amid the dawning clouds, and from their haunts
Calls up the tuneful nations."

THOMSON.

In the first of the following stanzas, addressed to an embalmed body, there are three nouns and one adjective used by the figure; in the second, two nouns, one adjective, two participles, and one verb. Which are they?

"Statue of flesh! immortal of the dead!
Imperishable type of evanescence!
Posthumous man, who quit'st thy narrow bed,
And standest undecayed within our presence;
Thou wilt hear nothing till the judgment morning,
When the great trump shall thrill thee with its warning.

"Why should this worthless tegument endure
If its undying guest be lost for ever?
O, let us keep the soul embalmed and pure
In living virtue; that when both must sever,
Although corruption may our frame consume,
The immortal spirit in the skies may bloom."

CAMPBELL.

The following analysis of the passage will assist the learner in determining what words are used by the figure: The metaphorical words are, statue, immortal, type, bed, tegument, guest, lost,

embalmed, living, and bloom. 1. A *statue* is an image of the human form, wrought by art, of wood, clay, stone, metal, or some other substance; an embalmed body, therefore, is not a statue, but only *resembles* one in hardness and durability. It is thence denominated a statue by a metaphor, and an elliptical one, as the direct affirmation of it is omitted. 2. Whatever is *immortal* has life, but such a body is without life. It is called immortal, therefore, simply because, *like* an immortal existence, it is imperishable, or of a nature that precludes decay; that adjective, accordingly, is used by a metaphor in its elliptical form. 3. A *type* of evanescence is an emblem or representative of it. A body, however, rendered imperishable by embalming, instead of such a type, is an emblem of permanence. It only resembles an emblem of evanescence, therefore, in that in nature and shape it is still a human form, which is naturally perishable. Type is accordingly used by an elliptical metaphor. 4. A bed is an article on which the living sleep; it is by a metaphor, accordingly, that the coffin, sarcophagus, or vault, in which the embalmed body lay, is called a bed, because of the resemblance of its use to that of a bed, and the figure, is in this instance also elliptical. 5. A *tegument* is a covering of a material thing. As the body is called the tegument of the soul, which is immaterial, the term is used by an elliptical metaphor. 6. A guest is a stranger or visitor, who is received in a dwelling and entertained; but the soul is called the guest of the body, which is its natural residence, because its stay in it, like that of a visitor, was but temporary; and the term is used by an elliptical metaphor. 7. As the soul cannot be literally lost nor embalmed, nor virtue have a literal life, embalmed and living are used by a metaphor, the first and second to signify the preservation of the soul from the destructive consequences and impressions of sin, and the other that virtue should be made active and continuous, like the life of a conscious existence. 8. The spirit cannot literally blossom. The verb bloom is employed by a metaphor to signify that

it may exist in a form, and make manifestations of itself, that in moral beauty and excellence shall resemble the blooming of a plant or tree.

In the following description of a skull, there are eleven nouns, two adjectives, and one verb, used by the figure. Which are they?

"Look at its broken arch, its ruined wall,
Its chambers desolate, its portals foul:
Yes, this was once ambition's airy hall,
The dome of thought, the palace of the soul;
Behold through each lacklustre, eyeless hole,
The gay recess of wisdom and of wit,
And passion's host, that never brook'd control:
Can all that saint, sage, sophist ever writ,
People this lonely tower, this tenement refit?"

BYRON.

In the following passage on the passions, there are two nouns used by the figure, one adjective, five verbs, and three participles. There are also two comparisons. Which are they?

"Their breath is agitation, and their life
A storm whereon they ride, to sink at last;
And yet so nursed and bigoted to strife,
That should their days, surviving perils past,
Melt to calm twilight, they feel overcast
With sorrow and supineness, and so die.
Even as a flame unfed, which runs to waste
With its own flickering; or a sword laid by
Which eats into itself, and rusts ingloriously."

BYRON.

What metaphors are there in the following passage?

"Now morn, her rosy steps in the eastern clime
Advancing, sowed the earth with orient pearl."

MILTON.

In the following description of an Alpine storm there are two comparisons; and in the first stanza three nouns, three adjectives, and four verbs; and in the second, five nouns, one adjective, one verb, and two participles, are used by a metaphor. Which are they?

"The sky is changed. And such a change! Oh, night,
And storm, and darkness, ye are wondrous strong;
Yet lovely in your strength, as is the light
Of a dark eye in woman. Far along,
From peak to peak, the rattling crags among,
Leaps the live thunder! Not from one lone cloud,
But every mountain now hath found a tongue;
And Jura answers, through her misty shroud,
Back to the joyous Alps, who call on her aloud!

"And this is in the night. Most glorious night!
Thou wast not sent for slumber! Let me be
A sharer in thy fierce and far delight,
A portion of the tempest and of thee!
How the lit lake shines—a phosphoric sea;
And the big rain comes dancing to the earth!
And now again 't is black; and now the glee
Of the loud hills shakes with its mountain mirth,
As if they did rejoice o'er a young earthquake's birth."

BYRON.

Let each scholar form a sentence in which a noun is metaphorized. Let each form one in which a verb is metaphorized. Let each form one in which an adjective is used by the figure. Let each form one in which a noun and verb are used by it. Let each form one with a metaphorical noun, verb, and adjective.

## CHAPTER IV.

### THE METONYMY.

The Metonymy is a change of name, by the denomination of a thing by a noun that is not its proper nor its metaphorical denominative, but is the proper name of something with which, as a scene, place, cause, effect, or source, it is intimately connected; as when a person is said to have a clear *head* instead of a clear mind; and to keep a good table instead of good food; and when the name of a place is put for its population; as, "Assyria, the rod of mine anger" (Is. x. 5), in which the armies of Assyria are meant, instead of the country. "Thou hast forsaken thy people, the *house* of Jacob" (Is. ii. 6), where house is put for family, or descendants. "Ye have consumed the vineyard" (Is. iii. 14); "Your land, strangers devour it" (Is. i. 7), in which vineyard and land are put for their fruits. "Ramah trembles, Gibeah of Saul

flees, Madmenah wanders" (Is. x. 29, 31), in which these names of places are put for their inhabitants.

The metonymy is founded on an intimate connexion of that to which the borrowed name is given with that from which it is transferred; not, like the metaphor, on a resemblance between them. There is no likeness between a city and the inhabitants that reside in it; between a country and its population; nor between the head and the mind that animates it. It is a verbal figure, therefore, or lies in the artificial use of a word, not in the use of a thing.

The figure occurs frequently in the Scriptures; as, "Jehovah of hosts, him shall ye sanctify; he shall be your *fear*, and he your *dread*" (Is. viii. 13), where fear and dread are put for their object. "Is this the man that made the earth shake, that made the kingdoms tremble" (Is. xiv. 16)? It was not in the power of the king of Babylon to make the earth shake, or kingdoms tremble; they are used, therefore, by metonymy for the population of the earth, and the rulers of the kingdoms. "And it was told the house of David, saying, Syria is confederate with Ephraim; and his heart was moved, and the heart of his people, as the trees of the wood are moved with the wind" (Is. vii. 2). Here *house* is put for Ahaz the king, and his family, the descendants

of David; Syria for its population, or rulers; and heart for the mind. The figure is employed also by the poets, as in the following, in which world is used for its inhabitants:

"The world may dance along the flowery plain,
Chased as they go by many a sprightly train."

THOMSON.

In the following, heaven is put for God who reigns there:

"Inquirer cease; petitions yet remain
While *Heaven* may hear, nor deem religion vain:
Still raise for good the supplicating voice,
But leave to *Heaven* the measure and the choice."

JOHNSON.

In the following, year is put for the products of the year:

"Blossoms, and fruits, and flowers, together rise;
And the whole year in gay confusion lies."

ADDISON.

"In these green days
Reviving *sickness* lifts her languid head,
Life flows afresh, and young-ey'd *health* exalts

The whole creation round; *contentment* walks
The sunny glade, and feels an inward bliss
Spring o'er his mind, beyond the power of kings
To purchase."

THOMSON.

Here sickness, health, and contentment, are put for persons who are subjects of them.

In the following, the *heart*, which grief assails, is put for the person who grieves:

"The silent *heart* which grief assails
Treads soft and lonesome o'er the vales;
Sees daisies open, rivers run,
And seeks, as I have vainly done,
Amusing thought; but learns to know
That solitude's the nurse of woe."

PARNELL.

Age, in the following passage, is put for the aged:

"Age should fly concourse, cover in retreat
Defects of judgment and the will subdue;
Walk thoughtful on the silent solemn shore
Of that vast ocean it must sail so soon."

YOUNG.

The figure is often used in conversation; as, "Did he pay you in paper or in coin?" "He paid

me in paper;" where paper, the name of the material, is put for the promises printed on it; that is, for bank bills.

What is metonymy? How does it differ from the metaphor? Give examples from the Bible. Give examples from the poets. Give examples from conversation.

## CHAPTER V.

### THE SYNECDOCHE.

The Synecdoche is the use of a term that properly denotes only a part of a thing, or one of a kind, in place of one that denotes the whole; or of one that denotes the whole instead of one that signifies only a part; as a species for a genus, or a genus for a species; a day for time, the hand for the whole person. Thus, in the following passage, swords and spears are put for military weapons generally: "And he shall judge among the nations, and rebuke many people; and they shall beat their swords into ploughshares, and their spears into pruning-hooks: nation shall not lift up sword against nation, neither shall they learn war any more" (Is. ii. 4). As iron and steel are used in many other battle weapons, and the discontinuance of war will as naturally lead to their appropriation to the arts of peace, swords and spears, which, in

the age of the prophet, were the chief weapons employed in battle, are obviously put for the instruments of war generally that are capable of being converted to peaceful uses. In like manner, ploughshares and pruning-hooks are put for the instruments generally of husbandry and other unwarlike arts. In the following passage, the implements of agriculture and of war are used in the opposite order: "Prepare war; wake up the mighty men; let all the men of war draw near; let them come up. Beat your ploughshares into swords, and your pruning-hooks into spears" (Joel iii. 9, 10). In the following passage day is used by the figure: "These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens" (Gen. ii. 4). As the creation occupied six days, the term is here used synonymously with days, or time. It is employed in the same manner in the expressions, "the day of power," "the day of temptation," "the day of trouble," "the day of adversity," "the day of wrath." Inhabitant is sometimes used by the figure for inhabitants, and man for men; as, "And now, O inhabitant of Judah, judge, I pray you, between me and my vineyard" (Is. v. 3), in which the appeal is made to the whole population of Jerusalem and Judea. In Isaiah vii. 18, 19, the fly and

the bee, as names of genera, are used for swarms and multitudes of those insects: "And it shall be in that day that Jehovah will hiss to the fly which is at the end of the rivers of Egypt, and to the bee which is in Assyria, and they shall come and rest all of them in the desolate valleys, and in the clefts of the rocks, and in all thorn-hedges, and in all pastures." In passages like the following, man is put for mankind: "As for man, his days are as grass; as a flower of the field so he flourisheth, for the wind passeth over it and it is gone" (Ps. ciii. 15, 16). "Man is born to trouble, as the sparks fly upward" (Job v. 7). Hand is sometimes put by the figure for the person; as, "My hand hath found the kingdoms of the idols;" and "My hand hath found as a nest the wealth of the nations" (Is. x. 10, 14), for *I* have found them.

In expressions like the following, "The Indians hunt the buffalo, the bear, and the wolf," the genera are put for individuals of those animals. So also in numerous expressions used in common life; as, man tames the horse, the ox, the mule, the elephant; he cultivates the potatoe, the melon, the apple, and the orange, the genus is put for individuals in great numbers and multitudes.

The synecdoche is a verbal figure. It is not founded, like the metaphor, on resemblance; nor

like the metonymy, on the connexion of place with that which occupies it, of a cause with its effect, or of an instrument with the agent who uses it; but of the relation of a part of a thing, or one of a kind, to the whole, or of the whole to a part. It is used much less frequently even than the metonymy, and far less than the metaphor and simile.

What is the synecdoche? On what is it founded? How does it differ from the metaphor, simile, and metonymy? Give examples of it.

## CHAPTER VI.

### THE HYPERBOLE.

The Hyperbole is an exhibition of things as greater or less in dimensions, more or less in number, or better or worse in kind than they really are: as it is said of a large man he is a giant; of a small one he is a pigmy; of an elegant and expensive house it is a palace; and of a small, cheap, and unfashionable one it is a hovel. The figure is of rare occurrence in the sacred volume. There is an example (Job xl. 23), "He trusteth that he can draw up Jordan into his mouth." There are several in Isaiah; as, "Their land also is full of silver and gold, neither is there any end of their treasures; their land is also full of horses, neither is there any end of their chariots; their land also is full of idols" (chap. ii. 7, 8), where the land is said to be full of those objects, to denote that they were very abundant.

Expressions like the following—he is the first orator of the age; he is the greatest of the living poets; she is the most elegant woman of the time—are often used of those who are only distinguished for oratory, poetry, and beauty, not the most eminent for them.

The objects to which the figure is applied actually have the qualities that are ascribed to them; as it is only those who are truly beautiful who are said to be most beautiful, only those who are large who are called giants, and only those who are dwarfish who are said to be pigmies; and the figure lies in representing their peculiarities as greater than they are. It differs, accordingly, from the comparison and metaphor, which are founded on resemblance; from the metonymy, which is founded on the relation of different things to one another; and from the synecdoche, which is founded on the relation of a part to the whole, or of the whole to a part.

What is the hyperbole? What is its peculiarity compared to the simile, metaphor, metonymy, and synecdoche? Give examples of it.

## CHAPTER VII.

### THE HYPOCATASTASIS.

A Hypocatastasis is a substitution, without a formal notice, of an act of one kind, with its object or conditions, for another, in order, by a resemblance, to exemplify that for which the substitute is used.

Thus a person attempting to accomplish something that, either from its nature or his condition, is impossible, or extremely difficult, is said to "undertake to force his bark against wind and tide:" a work of one kind which is known to be hopeless, being employed to exemplify the impracticableness of the other. In like manner, it is said of one who encounters strong opposing influences in the accomplishment of an object, "he is struggling against the current," or "he is trying to swim up stream;" and of one who is endeavoring to effect an object without the requisite means, "he is attempting to make

brick without straw," to exemplify the disadvantages under which he is working.

The figure occurs very frequently in the Scriptures. One of the most beautiful examples of it is in the invitation (Is. lv. 1, 2):

"Ho, every one that thirsteth, come ye to the waters,
And he that hath no money, come ye buy and eat
Yea, come buy wine and milk,
Without money, and without price.
Wherefore do ye spend your money for that which is not bread,
And your labor for that which satisfieth not?
Hearken diligently unto me, and eat that which is good,
And let your soul delight itself in fatness."

Here the gifts which God invites men to accept, are not really water, milk, honey, and bread; nor the wants he proposes to supply, hunger and thirst; but thirst and hunger, necessities of the body, are substituted for the analogous wants of the soul; and water, milk, honey, and bread, for the gifts of grace by which those spiritual wants are supplied; and the invitation to take the one is substituted for an invitation to accept and enjoy the other. In an equivalent invitation given by Christ, labor, and the pressure of a heavy burden, are used to represent the analogous feelings produced by a sense of

guilt; and an easy yoke and light burden, to indicate the ease and peace of his service. "Come unto me all ye that labor and are heavy laden, and I will give you rest. Take my yoke upon you, and learn of me; for I am meek and lowly in heart, and ye shall find rest unto your souls; for my yoke is easy, and my burden is light" (Matt. xi. 28–30). It is not those who are struggling under the weight of an excessive burden whom Christ proposes to relieve, but those who are engaged in an analogous conflict for the salvation of their souls; nor is it a literal yoke and burden which he calls them to assume, but they are used to represent the easy conditions of his service. To take Christ's yoke and burden is to submit to his rule, and bear the self-denial which obedience to him involves; and the cheerful and joyous feeling of his disciples, compared to theirs who are depressed by a hopeless sense of guilt, is what an easy and light burden is compared to labor that exhausts, and a load that overwhelms by its excessive weight.

The restraints and self-denials of his service are represented by him on another occasion by a cross. "If any man will come after me let him deny himself, and take up his cross daily, and follow me" (Luke ix. 23). Bearing a literal cross, the instrument of crucifixion, and literally following Christ in the route he pursued in his ministry in Judea and

Galilee, are not what are meant; but the analogous self-renunciation and submission to restraint and self-denial which his service involves. In another instance, the restraints to which his disciples are subjected are exemplified by the narrow bounds within which travellers are compressed by a strait gate and narrow way, compared to those who pass through broad gates and open and spacious ways. "Enter ye in at the strait gate; for wide is the gate and broad is the way that leadeth to destruction, and many there be which go in thereat: because strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it" (Matt. vii. 13, 14). Here entering a strait gate, and journeying in a narrow way, is put for living the life of self-denial that is to be crowned with eternal salvation; and entering a broad gate, and travelling on a spacious road, are put for living in the lawless way that is to terminate in destruction.

On the other hand, Christ's tenderness towards the weakest of his people is represented by his not crushing a bruised reed, and not quenching smoking flax: "He shall not strive, nor cry, neither shall any man hear his voice in the streets: a bruised reed shall he not break, and smoking flax shall he not quench, till he send forth judgment unto victory" (Matt. xii. 19, 20). His forbearance towards a life

on the point of destruction, and a fire on the verge of extinction, is thus used to represent his patience and forbearance towards his people.

This figure is wholly unlike the simile, metaphor, metonymy, synecdoche, and hyperbole. It is not a formal comparison of the act and its accompaniments which are used as the representatives, with that which they are employed to represent. It is not a direct affirmation, like the metaphor, that that which is represented, is that which is employed to represent it; nor has the one any such intimate connexion with the other as exists between the objects used by metonymy, synecdoche, and hyperbole; but one act, with its condition or accompaniments, is, without a formal notice, put in the place of another, and the hearer and reader is left to see, from the connexion, what it is which the substituted act and condition represents.

Its characteristics are: 1st. It is an artificial use of a thing, not of a word. It is an act, and its accompanying object or condition, that is employed for illustration, not a word applied in an unusual relation. 2d. It is confined to the predicate of the proposition in which it occurs. It is the act, with its conditions, which that proposition expresses, exclusive of the agent to which the act is ascribed. In the expression, for example "he is rowing

against wind and tide," the figure is confined to the predicate; that is, to the words which express the act of rowing, and its conditions, against wind and tide. 3d. The subject, or nominative of the figure, accordingly, is always used literally. It is the person who is said to be rowing who exerts the analogous act, which rowing against wind and tide is employed to represent; not some other individual not named in the proposition. It is Christ who was not to break the bruised reed, nor quench the smoking flax, who is to exercise that tender and patient providence towards the faintest of his disciples, which the forbearance, denoted by his not breaking and quenching, is employed to represent. 4th. The acts and conditions ascribed to agents by the figure are such as are proper to their nature; not like those used by the metaphor, that are proper only to agents or things of a different order. Thus, persons may actually try to row against a current, make brick without straw, bear a cross, and carry a heavy burden, and may succeed; and so of all other states and forms of agency that are used by the figure. 5. The resemblance on which the simile and metaphor are founded is one of nature or kind; but the acts and conditions used by this figure are in kind wholly unlike those which they are employed to exemplify; and the resem-

blance is one of the ease or difficulty with which they are exerted, the strength or weakness, the lightness or burdensomeness, with which they are marked, the advantages or disadvantages that result from them, or other similar characteristics or accompaniments. In the comparison of the sailing of a ship to the flying of a bird, the things compared —which are motions forward in space—are the same; the one produced by the impulse of the wind on the sails, the other by the stroke of the wings on the air; and they resemble each other also in ease and rapidity. But there is no such likeness between the act of attempting to row a boat against a violent current, and trying, for example, against the settled wishes of a people, to accomplish something that depends on their will. The only resemblance they present is in the greatness of the obstacles that are to be overcome, and the hopelessness of the undertaking. In like manner, there is no resemblance in kind between the act of bearing a cross and the performance of a self-denying mental duty, such as abstaining from forbidden pleasures, or enduring reproach for Christ's sake. The likeness they bear to each other is in the strenuous effort they require, and the self-denial they involve. The figure is thus employed in expressing resemblances between the difficulties, the dispositions, the sensations, the

results, or other characteristics that mark acts of different kinds; not, like the simile and metaphor, in exhibiting likenesses of nature that subsist between agents or things themselves, that are the agents or objects of acts.

The hypocatastasis, though one of the most frequent, most expressive, and most beautiful figures of the Scriptures, and of conversation, has been wholly overlooked by rhetoricians, or confounded with the comparison and metaphor. How familiar it was to the Hebrews, and how essential the knowledge of it is to the interpretation of the sacred writings, is seen from the fact, that it is employed over one hundred times in the first ten chapters of Isaiah. Thus (chap. i. 5, 6) the condition of a person faint from bruising and laceration, and left without medical aid, is used to represent the analogous condition of the Israelites under the judgments which God had inflicted on them. "The whole head is sick, and the whole heart faint: from the sole of the foot even unto the head there is no soundness in it, but wounds, and bruises, and putrifying sores: they have not been closed, neither bound up, neither mollified with ointment." That it is the condition of the Israelitish people, not of an individual, which is here meant, is apparent, from the fact that it is Israel of whom the prophet is

formally speaking, and of whom he inquires immediately before, "Why should ye be stricken any more?" inasmuch as the scourging they had already received had reduced them to the state he here depicts, without effecting their reformation. The inefficacy of an infliction of one kind on the body of an individual, is thus employed to exemplify the inefficacy of judgments of another on the nation. It is not a simile, as there is no formal comparison of the condition of the individual with that of the people; nor is it a metaphor, as nothing is ascribed to the representative person but what is compatible with his nature.

In the expression (chap. i. 22), "Thy silver is become dross, thy wine mixed with water," silver corroded or converted into dross, and wine diluted with water, are used to represent their resembling deterioration or worthlessness as his professed people. Though the things themselves have no resemblance in kind, there is a striking similitude between such a depravation of the most valuable treasure and choicest luxury the people possessed, and the emptiness and debasement of their nominal obedience. It is not a simile, as there is no formal comparison of their state to corroded silver and watered wine. Nor is it a metaphor, as nothing is affirmed of the silver and wine but what may be literally true of them;

but those objects, made valueless by processes of which they are susceptible, are substituted in their place as his people, to represent how depraved and worthless they had become.

Ways and paths are used by the figure as a substitute for modes of life or actions prescribed by law; as (Is. ii. 3), "And many people shall go and say, Come ye, and let us go up to the mountain of the Lord, to the house of the God of Jacob, and he will teach us of his ways, and we will walk in his paths." They are not literal highways which God is to teach those who are to go in them. To ascribe such a sense to the term were absurd. Nor are they material paths in which they are to walk; but ways and paths, which are to the body what laws are to the mind, are employed on account of that resemblance, to denote the instructions and commands which God is then to communicate for their guidance; and that accordingly which the people propose to do is, not to walk in a literal path from one place to another, but to pursue the course of conduct which God enjoins on them. Light is used by the figure in the same manner (chap. ii. 5): "O house of Jacob, come ye, and let us walk in the light of the Lord." This is not a metaphor; as walking in a light flashed from the divine presence, as from the pillar of fire which illuminated the

camp of the Israelites in the desert, was not incompatible with their nature; but as walking is to the body what progress in thought is to the soul, and as light is to the eye what knowledge is to the mind, walking in a light emanating from Jehovah is put for acting conformably to the teachings which he is to communicate for their guidance.

God is exhibited by the figure as having a human form, and exerting acts that are proper to man; as extending the hand, lifting up a standard, smiting with a sword, weighing in scales, and measuring with a span. Thus (Is. v. 25), "Therefore is the anger of the Lord kindled against his people, and *he hath stretched forth his hand against them, and hath smitten them.*" Stretching forth the hand, and smiting them, were not the acts he had really exerted, but they are put for the measures of his providence, by which the evils they had suffered were inflicted on them. They are not to be considered as used by a metaphor, for though they are not proper to God as a spirit, they are appropriate to him in the shape he has assumed in the visible revelations he has made of himself. In his immediate communications with men he has usually appeared in a human form, and the acts he has exerted were such as are proper to that nature. Thus it was in that form that he revealed himself

to the first pair in Eden ; as is seen from his audibly blessing them, and giving them a law, their hearing his footsteps as he approached them after their fall, and his discourse with them on sentencing them for their transgression. He appeared in that shape also to Abraham, to Moses, to Joshua, to Manoah, to David, to Isaiah, to Ezekiel, to Daniel, and to John, and probably to the other prophets; and it is because of his revealing himself in that form, doubtless, that he is exhibited as exerting those and other similar acts. It is suitable, therefore, to regard them as proper to Jehovah, the Logos and Revealer, who is the person to whom those and other acts exerted towards the Hebrews are ascribed; and who at length assumed our nature, and having ascended the throne of the universe, is in fact now exerting, and is hereafter to exert in it, many of the identical agencies that are ascribed to him in the prophets by the figure.

It is employed again (Is. v. 26), in the expressions, "And he will lift up an ensign to the nations from far, and will hiss unto them from the end of the earth ; and they shall come with speed swiftly." Lifting an ensign or standard, and hissing, are put for providential acts, by which the nations were to be induced to invade Palestine. Means of a different kind were to be as efficacious for the

purpose, as a call by his voice, and were to make the place where they were to assemble as well known as though it were indicated by a standard that could be seen from their several stations. Stretching out the hand, and setting up a signal, are used in a similar manner (Is. xi. 11, 12). Hissing is employed by the figure (Is. vii. 18, 19) to represent the means by which the fly and bee were to be prompted to repair from Egypt and Assyria to Palestine.

Using the hand in meting, measuring, and other acts, is employed in one of the sublimest passages of Isaiah, to indicate God's omnipotence, the absoluteness of his dominion, and the nothingness, compared to him, of his works: "Who hath measured the waters in the hollow of his hand, and meted out heaven with the span, and comprehended the dust of the earth in a measure, and weighed the mountains in scales, and the hills in a balance? Who hath directed the Spirit of the Lord; or, being his counsellor, hath taught him? With whom took he counsel, and who instructed him and taught him in the path of judgment, and taught him knowledge, and showed to him the way of understanding? Behold, the nations are as a drop of a bucket, and are counted as the small dust of the balance; behold, he taketh up the isles as a very little thing, and

Lebanon is not sufficient to burn, nor the beasts thereof sufficient for a burnt offering" (Is. xl. 12–16). These great acts—measuring the waters in the hand, spanning the heavens, weighing the mountains, comprising the dust of the earth in a measure, and lifting the isles as a very little thing—are thus taken as appropriate to, and natural criteria of Deity; and the question is on that ground asked, Who has exerted them, that he should be likened to Jehovah, and be made an object of homage instead of him? "All nations before him are as nothing, and they are counted to him less than nothing, and vanity. To whom then will ye liken God, or what likeness will ye compare unto him?" (v. 17, 18). These acts are all thus in effect ascribed to him, and are employed to represent acts that bespeak his infinite power and dominion, and demonstrate his deity. And with what beauty the figure accomplishes its object? By what other expedient could so sublime an illustration be made, in so few words, of the grandeur of his perfections, and the subordination to him of all other existences?

There is a grand example of the figure (Ezek. xxxii. 7, 8), in which acts of the Almighty towards the heavenly orbs are employed to represent the judgments he was to inflict on the monarch and princes of Egypt. After announcing that Pharaoh

should be taken and slain, the prediction proceeds:

"*And when I quench thee* I will cover the heavens,
And I will cause the stars thereof to be black;
I will cover the sun with a cloud,
And the moon shall not give her light
All the shining lights of the heavens
I will clothe with black over thee,
And I will set darkness upon thy land,
Saith the Lord Jehovah."

As in announcing that he would put out or quench Pharaoh, he treats him as though he were a light, or luminary—the sun, moon, and stars, which he threatens to cover and intercept from giving light, represent the heir of the throne, and other princes of his family. And this is in accordance with the method of representation employed by the Egyptians themselves, who used the sun as a hieroglyph of the monarch; its course through the heavens to represent his reign; and its descent below the horizon to denote his departure to the other world. The total interception of light from the other luminaries would thence naturally denote the deprivation of the royal line of its kingly and princely power, and exclusion from official functions. The Egyptians would accordingly have regarded the prediction as indicating, that on the fall of

Pharaoh, his heir was to be excluded from the throne, and his family divested of all authority. As the representative acts were acts of God, those which they represent were to be exerted by him, and were the acts or measures of his providence, by which, on the death of Pharaoh, his heir was to be stripped of his royalty, and his princes of their nobility, and reduced to the condition of captives or subjects.

The growths of the earth—shrubs, trees, thickets, and forests—are used by the figure to represent men, armies, and nations; and the felling and burning of the one employed to denote the slaughter and extermination of the other. Thus (Is. x. 17–19) the briers, thorns, fruitful fields, and forests of Assyria, are used as representatives of the Assyrian monarch's subjects of different ranks; and the burning of the one is put for the destruction of the other:

"And the Light of Israel shall become a fire,
And his Holy One a flame;
And he shall burn and consume his thorn
And his brier in one day,
Even the glory of his forest and his fruitful field;
From the soul even to the flesh shall he consume,
And it shall be like the wasting away of a sick man
And the rest of the trees of his forest shall be few,
That a child may write them."

God being thus first elliptically denominated the Light of Israel, and then, by a full metaphor, a fire and a flame, that is to burn and consume the thorn and brier, the forest and fruitful field of the king of Assyria are then put for his subjects, and the trees that survive the burning for the small part of his people that were to escape the slaughter.

In like manner (Is. xxxvii. 21–24), the king of Assyria, in boasting of his conquest of Judea, and threatening the destruction of the rulers and people, puts the sides of Lebanon for the most conspicuous and commanding places, and its choicest trees and most inaccessible forests for the Jewish princes and people:

> "Against whom hast thou exalted thy voice,
> And lifted up thine eyes on high?
> Against the Holy One of Israel!
> By thy messengers
> Thou hast reproached Jehovah, and said:
> By the multitude of my chariots
> Have I ascended the height of the mountains,
> The sides of Lebanon;
> And I will cut down his tallest cedars,
> His choicest fir trees;
> And I will penetrate into his extreme retreats,
> His richest forests."

And, finally, God, in foreshowing (Is. x. 28–33)

the destruction of the army of Sennacherib, in his attempt to conquer Judea, employs the thickets and forests of Lebanon as representatives of his troops. The rapid advance of the Assyrian monarch and army in entering Judea is first described:

"He is come to Aiath, he hath passed to Migron,
At Michmas he will deposit his baggage;
They have passed the strait,
Geba is their lodging for the night;
Ramah is frightened, Gibeah of Saul fleeth.
Cry aloud with thy voice, O daughter of Gallim;
Hearken unto her, O Laish; answer her, O Anathoth:
Madmenah wanders,
The inhabitants of Geba flee amain;
Yet this day shall he abide in Nob;
He shall shake his hand against the mount
Of the daughter of Zion,
Against the hill of Jerusalem."

Then the act of God in destroying them is exhibited by a stroke that lops the lofty trees, and fells the forests of Lebanon:

"Behold, Jehovah, the Lord of hosts,
Shall lop the flourishing branch with a dreadful crash,
And the high of stature shall be cut down;
And the lofty shall be brought low;
And he shall hew the thickets of the forest with iron;
And Lebanon shall fall with a mighty stroke!"

What other figures are there in the language of men that approach these in appropriateness, vastness, and grandeur?

The infliction of destroying judgments on men is represented by presenting to them a cup of wine, in which drugs producing madness are mixed, and causing them to drink it: "For in the hand of the Lord there is a cup, and the wine is red, and it is full of mixture, and he poureth out of the same; but the dregs thereof all the wicked of the earth shall wring out and drink" (Ps. lxxv. 8). The people of Jerusalem are exhibited as having drunk of that cup, and are called to rouse themselves from the stupefaction it had occasioned: "Awake, awake, stand up, O Jerusalem, which hast drunk at the hand of the Lord the cup of his fury! Thou hast drunken the dregs of the cup of trembling wrung out. There is none to guide her among all the sons she hath brought forth; neither that taketh her by the hand of all the sons she hath brought up. These two things are come upon thee; who shall be sorry for thee?—desolation, and destruction, and the famine, and the sword: by whom shall I comfort thee? Thy sons have fainted; they lie at the head of all the streets, as a wild bull in a net; they are full of the fury of the Lord, the rebuke of thy God. Therefore hear now this, thou afflicted and

drunken, *but not with wine.* Thus saith thy Lord the Lord, and thy God, that pleadeth the cause of his people, Behold, I have taken out of thy hand the cup of trembling, the dregs of the cup of my fury; thou shalt no more drink it again; but I will put it into the hand of them that afflict thee" (Is. li. 17–23). The wine of the cup of his fury is thus explained as denoting, not wine, but the fatal judgments with which they had been smitten—desolation, destruction, famine, and sword—that had reduced them to a condition of helplessness and degradation like that of a person who is intoxicated; and their being compelled to drink it to the dregs, their being subjected to those evils in their most violent and awful forms. This imagery is employed by Jeremiah, also, to represent the destruction which was to be inflicted on the Jews, and the nations that had made war on them, by the sword of Nebuchadnezzar; and finally the overthrow, by similar means, of Babylon (chap. xxv. 15–33).

Being yoked, like an animal that is made to draw, is put for subjection to the dominion or rule of another; and being freed from a yoke and burden, for release from subjection or bondage: "Because thou servedst not the Lord thy God with joyfulness and with gladness of heart, for the abundance of all things, therefore shalt thou serve

thine enemies, which the Lord shall send against thee, in hunger, and in thirst, and in nakedness, and in want of all things; and he shall put a yoke of iron upon thy neck until he have destroyed thee" (Deut. xxviii. 47, 48). This is shown, by the prediction that follows, to mean their helpless subjection to the power of their enemies, and surrendry of all the fruits of their toil to their hands. On the other hand, their release from the domination of the king of Babylon is represented by their extrication from his yoke (Is. xiv. 25): "I will break the Assyrian in my land, and upon my mountains tread him under foot. Then shall his yoke depart from off them, and his burden from off their shoulder."

Mutilation of the body is employed to represent an analogous repression and extermination of dispositions of the mind. Thus Christ enjoins: "If thy hand or thy foot offend thee, cut them off, and cast them from thee; it is better for thee to enter into life halt or maimed rather than having two hands or two feet to be cast into everlasting fire. And if thine eye offend thee, pluck it out, and cast it from thee; it is better for thee to enter into life with one eye, rather than having two eyes to be cast into hell fire" (Matt. xviii. 8, 9). The literal excision of the hand and foot, and plucking out the eye, are plainly not the acts that are here enjoined; as their removal

could not free from temptation; it could only put an end to sinning in particular forms; but their removal is used to represent the eradication and extinction of desires which prompt to sin. And what an impressive method of inculcating the necessity of denying and subduing evil passions and affections!

The breaking a cord, the bowl or bucket, and the wheel at a fountain, by which the water necessary to sustain life is obtained, is used to represent the failure of the vital organs on which life depends: "Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel broken at the cistern; then shall the dust return to the earth as it was, and the spirit shall return unto God who gave it" (Eccles. xii. 6, 7).

Movements up and down in space are used to represent analogous political or moral changes: "And the mean man shall be brought low, and the great men cast down" (Is. v. 15). Their dejection was not from local elevations, but from positions of rank, influence, or advantage. In like manner, the depression, or direction of the eyes to the ground, is used to denote an analogous dejection or humiliation of the mind: "And the eyes of the lofty shall be cast down" (Is. v. 15). The elevation of God in space is employed, on the other hand, to represent

the more conspicuous manifestation of his presence and perfections, and his higher place in the awe and homage of his creatures: "And Jehovah of hosts will be exalted in judgment, and the Mighty, the Holy One, be sanctified in righteousness" (Is. v. 16). There is a parallel use of the figure, also (Is. ii. 11, 17): "The lofty looks of man shall be humbled, and the haughtiness of men shall be *bowed down;* and the Lord alone shall be exalted in that day. And the loftiness of man shall be bowed down, and the haughtiness of men shall be made low, and the Lord alone shall be exalted in that day."

Affections or states of the body, and especially of the organs of life and sense, are put for affections or states of the mind: "And I heard the voice of the Lord, saying, Whom shall I send, and who will go for us? And I said, Here am I; send me. And he said, Go, and say to this people, Hear indeed, but understand not; and see indeed, but know not. Make the heart of this people fat, and make their ears heavy, and close up their eyes, lest they see with their eyes, and hear with their ears, and understand with their heart, and turn and be healed" (Is. vi. 8–10). These organs are used to represent the analogous powers of the mind; and the depravation and perversion of the one employed to represent the depravation and perversion of the

other. Prophetically to dull and stupify their senses thus, was to predict that they would be as insensible to the messages of God, from their unbelief and impiety, as the blind are insensible to colors, and the deaf are to sounds.

The figure, though seldom occurring in the poets and orators in these bold and imposing forms, is often employed by them:

"Where'er I roam, whatever realms I see,
My heart, untravelled, fondly turns to thee;
Still to my brother turns, with ceaseless pain,
*And drags at each remove a lengthening chain.*"

GOLDSMITH.

Dragging a chain, that grew longer and heavier as he advanced on his journey, is used to signify that his regrets increased as the distance became greater that separated him from his friend.

"The friends thou hast, and their adoption tried,
Grapple them to thy soul with hooks of steel;
But do not dull thy palm with entertainment
Of each new hatch'd, unfledged comrade."

SHAKSPEARE.

Here soul is used for self, and grappling friends to one's self with hooks of steel, is put for attaching

them to one's self indissolubly, by the means that naturally excite and perpetuate friendship.

"I have touch'd the highest point of all my greatness;
And from that full meridian of my glory
I haste now to my setting: I shall fall
Like a bright exhalation in the evening,
And no man see me more."

SHAKSPEARE.

By an elliptical metaphor, his highest official station is called his greatness, as though it had elevation and breadth, like a triumphal arch; and his touching its uppermost point is put for his reaching his greatest power. In like manner, his hasting to his setting is put for his loss of office and influence.

"He rose,
And, with a seer-like majesty, poured forth
His holy adoration to the God
*Who o'er time's broken wave had borne his bark*
*Safe toward the haven.*"

SIGOURNEY.

Bearing his bark safe over time's broken wave is put for guiding and protecting him amidst the dangers of life.

"When men once reach their autumn, sickly joys
Fall off apace, as yellow leaves from trees
At every little breath misfortune blows;

Till, left quite naked of their happiness,
*In the chill blasts of winter they expire:*
This is the common lot."

YOUNG.

Expiring in the chill blasts of winter, from want of protection to the body, is here put for dying under storms of mental sorrow, from want of intellectual or spiritual supports.

"Examine well
His milk-white hand. The palm is hardly clean;
*But here and there an ugly smutch appears.*
Foh! 't was a bribe that left it. He has touched
Corruption."

COWPER.

A stain of the hand, by the touch of a polluting object, is put for the defilement of the mind by a guilty action.

"Self-flattered, unexperienced, high in hope,
When young, with sanguine cheer, and *streamers gay*,
*We cut our cable, launch into the world*,
And fondly dream each wind and star our friend."

YOUNG.

Cutting a cable, and launching into the world with streamers gay, acts that are peculiar to mari-

ners, are put for entering on the active pursuits of life in a bold and sanguine expectation of success.

The figure is very frequently employed in narratives, letters, and conversation; and our language owes to it many of its most pointed and emphatic expressions.

Thus one who falsely assumes that others, who have an interest in the measures he is pursuing, will give him their sanction and support, is said *to reckon without his host.*

A person who gives an exorbitant price for a trifle, or labors hard to gain an object that yields him little benefit, is said *to pay dear for his whistle.*

A person who, having engaged in an undertaking that proves to be more difficult than he had expected, and likely to issue in disaster, regrets that he had attempted it, is said *to count the cost too late.*

Persons who take precautions against a misfortune after it has befallen them, are said *to lock the stable after the horse has been stolen.*

When one's affairs are disastrous, it is said *to be ebb tide with him;* when he is successful, he is said *to have a flood tide.*

A man who meets great difficulties and dangers in the conduct of an undertaking, especially from rivals and antagonists, is said *to have a head wind,*

and *a tempestuous time;* and one who encounters no obstacles, but is favored by events in the management of his business, is said *to have a clear coast, a favoring tide,* and *a fair wind.*

Those who are sanguine of success, and elated with the prospect of happiness, are said *to see fair weather ahead;* while those who are habitually distrustful, and anticipate evil, are said *always to have a storm brewing,* or *the future is always dark to them.*

When it is necessary for a person to make a skilful and strenuous effort to accomplish an object, it is said *he must put his best foot foremost.*

When a person has nearly reached the end of life, it is said of him: *he has nearly got through his journey; he is nearing his port; he is to meet but one tempest more.*

A person who is engaged in an undertaking of great difficulty and responsibility, is said *to have a great load to carry;* one whose pursuits involve little risk, and require only slight exertion, is said *to have but a light burden.*

A person who adopts the principles and theories of another, and makes them the rule of his conduct, is said *to sail by that man's chart; to take his latitude and longitude from him;* and *to follow his reckoning.* Thus a late chief magistrate of the

United States, in announcing that he should adhere to the financial policy of the president who preceded him, said he "*should walk in the footsteps of his illustrious predecessor.*"

In all these examples, an act of one kind is used in the place of another, and the resemblance that subsists between them is not one of nature, but only of condition; such as, ease or difficulty, prosperity or adversity; or of the effects they occasion, such as, relief or perplexity, elation or depression, advantage or disadvantage.

What is a hypocatastasis? How does it differ from a comparison? How from a metaphor? To which class of figures does it belong; or what is it that is used by the figure—words or things? Which part of the proposition is it in which it is used? Give an example. How is the nominative of the figure, or name of the agent that exerts the act it expresses, employed? Are the acts and conditions which it ascribes to its agent such as are proper to him or not? Give an example. How does it differ in that respect from the metaphor? Give an example. What is the peculiarity of the resemblance which it expresses? Is the figure recognised by writers on rhetoric? Does it occur more frequently in the sacred than in other writings? Which is the most impressive and grand of the examples quoted in this chapter from the Scriptures?

## LESSONS.

In Isaiah x. 17–19, quoted above, in which the figure is used, there are three nouns and two verbs used metaphorically. Which are they?

In Isaiah xxxvii. 21–24, quoted above, there is a hypocatastasis besides that in the language ascribed to the king of Assyria. There is also a metaphor in the interrogatory addressed to him. Point them out.

There are two verbs used metaphorically (Ezek. xxxii. 7, 8) quoted above, in which the figure is employed. Which are they?

There are two metaphors in the interrogatory (Is. xl. 14). Point them out. How many comparisons are there in verses 15–18 that follow?

The figure is used Psalm i. 1. How many times, and in what expressions? How often is it used in Psalm ii.?

Is the figure used in the following passage (Joel iii. 12, 13), which relates to the destruction of God's enemies? If so, how many times? Is there any other figure in it? If so, what?

"Put ye in the sickle, for the harvest is ripe;
Come, get you down, for the vats overflow;
For their wickedness is great.
Multitudes, multitudes in the valley of decision;
For the day of the Lord is near in the valley of decision."

There are in the following passage six hypocatastases, six nouns used metaphorically, and one comparison. Which are they?

"How should one chase a thousand,
And two put ten thousand to flight,
Except their Rock had sold them,
And the Lord had shut them up?
For their rock is not as our Rock;
Even our enemies themselves being judges.
For their vine is of the vine of Sodom,
And of the fields of Gomorrah;

Their grapes are grapes of gall,
Their clusters are bitter;
Their wine is the poison of dragons,
And the cruel venom of asps.

Deut. xxxii. 30–33.

There are five hypocatastases in the following passage, and one adjective, and one verb, used by a metaphor. Which are they?

For I lift up my hand to heaven,
And say, I live for ever.
If I whet my glittering sword,
And mine hand take hold on judgment,
I will render vengeance to mine enemies,
And will reward them that hate me.
I will make mine arrows drunk with blood,
And my sword shall devour flesh,
With the blood of the slain and of the captives,
From the beginning of revenges upon the enemy.

Deut. xxxii. 40–42.

Let the scholar select two passages from the Scriptures besides those quoted, in which the noun *path* or *way* is used by the figure.

Let the scholar cite two passages in which a *cup* is used by the figure.

Let two be cited in which *yoke* is used by it.

Let several be cited in which *burden* is used by it.

Let several be cited in which *light* is used by it.

Let the scholar cite an example of the figure used in conversation, or aphorisms.

Let the scholar form an expression in which it is employed; as it may be said of a person whose style has great defects, his landscape always has sloughs or swamps in it. If he is extravagant in

his terms and descriptions, he uses too much paint. If he is negligent in his expressions, the figures in his pictures are always slipshod, or have lost the buttons from their coats. If he is over precise and trim, the animals in his paintings always look as though they had just been curried. If he is accustomed to over estimate and over praise what belongs to himself, the insects that live on his flowers are always employed in gathering honey; the songs he hears carolled in his garden are all the songs of the nightingale; and the fruits he gathers in his orchard are always nectarines, oranges, and pine-apples.

It will be of service to collect the most beautiful and striking forms of the figure in the Scriptures, the poets, the orators, and in conversation, and to learn to use it by tracing the forms in which it may be employed, and indicating the class of analogies which it is its office to express.

## CHAPTER VIII.

### THE APOSTROPHE.

An Apostrophe is a direct address, in a speech, argument, narrative, or prediction, to a person or object that is the subject of discourse; or to one who hears, and is to form a judgment respecting it: as when an advocate in a plea suspends his narrative or argument, and makes an appeal to the judge in respect to the character of the facts that are under investigation, or the principles on which the validity of the evidence respecting them is to be determined; or when an orator, in depicting the life of some one who has departed, arrests the story, and addresses himself directly to the dead, as though he were present, and aware of what is taking place.

Thus Isaiah, in announcing the visible advent of the Messiah, the earthquake with which the globe is then to be shaken, and the ruin in which all the objects of the vain confidence of the Israelites are to

be involved, arrests the prediction, and, in a direct address, summons them immediately to flee to the dens and caverns, and hide themselves, as though the lightnings of his presence were about to flash on their vision: "Go ye into the rock, and hide thee in the dust from before the terror of Jehovah, and from the glory of his majesty" (chap. ii. 10).

In like manner, in the allegory (Is. v. 1–7) betwixt the description of the vineyard and the prediction of its destruction, there is a direct address to the people of Jerusalem and Judah, whom the allegory represents: "And now, O inhabitant of Jerusalem, and man of Judah, judge, I pray you, between me and my vineyard. What could have been done more to my vineyard that I have not done unto it? Why when I expected that it should bring forth grapes, brought it forth wild grapes? But come now, and I will make known unto you what I purpose to do to my vineyard."

The figure is used in a bold and impressive form (Is. x. 21–23), in announcing the destroying judgments with which the Israelites were to be smitten: "A remnant shall return, a remnant of Jacob, to God Almighty. For though thy people, O Israel, shall be like the sand of the sea, a remnant, a remnant of them shall return. A consumption is decreed overflowing in righteousness. For the

consumption decreed, the Lord Jehovah of hosts will make in all the earth." And again, in verses 24–26, that follow: "Nevertheless, thus saith the Lord God of hosts, O my people, inhabiting Zion, be not afraid of the Assyrian. He shall smite thee with the rod, and shall lift up his staff upon thee in the way of Egypt. For yet a little while, and wrath is at end; and my anger to their destruction. And Jehovah of hosts shall raise up against him a scourge, like the smiting of Midian at the rock Oreb, and his rod over the sea."

Christ's address to Jerusalem—put by metonymy for the population—is an example of the figure: "O Jerusalem, Jerusalem, thou that killest the prophets, and stonest them that are sent unto thee, how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not; behold, your house is left unto you desolate" (Matt. xxiii. 37, 38).

Inanimate objects, also, are often apostrophized. There are several examples of that form of the figure in Isaiah xiv. 8–20. The fir-trees and cedars are exhibited as addressing the king of Babylon: "Even the fir-trees rejoice over thee, and the cedars of Lebanon, *saying, Since thou art laid down no feller is come up against us.*" On his entrance into

the world of the dead, the spirits of the chiefs and kings of the earth are represented as awaiting him: "All they shall speak and say unto him, *Art thou also become weak as we? Art thou become like unto us?* Thy pomp is brought down to the grave, the noise of thy viols. The worm is spread under thee, and the worms cover thee. How art thou fallen from heaven, O Lucifer, son of the morning! How art thou cut down which didst weaken the nations!"

Immaterial things are often apostrophized; and in those instances the objects addressed are also treated according to their proper nature. Thus Cowper:

"Domestic happiness! thou only bliss
Of Paradise that has survived the fall!
Though few now taste thee unimpaired and pure,
Or tasting long enjoy thee; too infirm,
Or too incautious, to preserve thy sweets
Unmixed with drops of bitter, which neglect
Or temper shed into thy crystal cup.
Thou art the nurse of virtue; in thine arms
She smiles, appearing, as in truth she is,
Heaven-born, and destined to the skies again."

It is happiness that is addressed and described throughout, and as happiness, though taste, tasting, sweets, and nurse, are used by a metaphor; while

*shedding drops of bitter into her crystal cup* is used, by a hypocatastasis, for an analogous act by which happiness is impaired by neglect, ill temper or other means. So music also:

"O music! thy celestial claim
Is still resistless, still the same
And faithful as the mighty sea
To the pale star that o'er its realms presides,
The spell-bound tides
Of human passion rise and fall with thee."

MOORE.

Here music is addressed simply as music, not as a person; and the sensibility of the passions to its influence is compared to that of the ocean to the moon, by which its tides are raised and depressed.

"O memory! thou fond deceiver,
Still importunate and vain;
To former joys recurring ever,
And turning all the past to pain;
Thou like the world, the oppressed oppressing,
Thy smiles increase the wretch's woe,
And he who wants each other blessing,
In thee must ever find a foe."

GOLDSMITH.

All that is here affirmed is appropriate to

memory, considered as a faculty or power, not as a person. Deceiver and smiles are used by a metaphor; and its influence on the wretched is compared to that of the world, which tramples down those who are already the victims of misfortune.

The figure is thus a direct address, in a speech or narrative, to a person or object present or absent, for the purpose of a more emphatic description, or a bolder presentation of a subject. The agency, or condition, ascribed to the person or object addressed, is such as is suitable to its nature. The acts ascribed to the people of Jerusalem are such as they had exerted. The interrogatories and exclamations addressed by the spirits in Hades to the king of Babylon are in accordance with his history and condition. And so of happiness, of music, and of light, in the passage quoted on the next page; and of night on the page following that.

The figure gives, by the dramatic form which it employs, far greater force and emphasis to the thoughts which it utters, and the facts which it describes. The agents or objects apostrophized are addressed as though in the presence of the speaker, and listening to the narrative of their lives, the description of their character, or the laments that are uttered over them. The figure is often used by

the poets and orators. Thus Milton's apostrophe to light is eminently beautiful:

"Hail, holy light! offspring of heaven, first-born,
Or of the eternal, co-eternal beam,
May I express thee unblam'd, since God is light,
And never but in unapproached light
Dwelt from eternity, dwelt then in thee!
Bright effluence of bright essence increate!
Or hear'st thou rather, pure etherial stream,
Whose fountain who can tell? Before the sun,
Before the heavens, thou wert; and at the voice
Of God, as with a mantle, didst invest
The rising world of waters, dark and deep,
Won from the void and formless infinite.
Thee I revisit now with bolder wing,
Escaped the stygian pool, though long detained
In that obscure sojourn; while in my flight,
Through utter and through middle darkness borne,
With other notes than to the Orphéan lyre,
I sang of Chaos and eternal Night.
Taught by the heavenly muse to venture down
The dark descent, and up to reascend,
Through hard and rare; thee I revisit safe,
And feel thy sovran vital lamp. But thou
Revisit'st not these eyes, that roll in vain
To find thy piercing ray, and find no dawn;
So thick a drop serene hath quenched their orbs,
Or dim suffusion veil'd."

PARADISE LOST, b. iii.

Young apostrophizes night:

"O majestic night!
Nature's great ancestor! Day's elder born!
And fated to survive the transient sun!
By mortals and immortals seen with awe!
A starry crown thy raven brow adorns;
An azure zone thy waist; clouds in heaven's loom,
Wrought through varieties of shape and shade,
In ample folds of drapery divine,
Thy flowing mantle form, and heaven throughout
Voluminously pour thy pompous train."

YOUNG.

Byron apostrophizes the ocean thus:

"Thou glorious mirror, where the Almighty's form
Glasses itself in tempests! In all time,
Calm or convulsed, in breeze, in gale, or storm,
Icing the pole, or in the torrid clime
Dark heaving; boundless, endless, and sublime!
The image of eternity! the throne
Of the invisible!"

Thomson addresses the shades and thickets by the figure:

"Welcome, ye shades! ye bowery thickets, hail!
Ye lofty pines! ye venerable oaks!
Ye ashes wild resounding o'er the steep!
Delicious is your shelter to the soul

As to the hunted hart the sallying spring,
Or stream full flowing, that his swelling sides
Laves, as he floats along the herbag'd brink.
Cool through the nerves your pleasing comfort glides;
The heart beats glad, the fresh expanded eye
And ear resume their watch; the sinews knit;
And life shoots swift through all the lighten'd limbs."

Young's address to the lilies is a fine example of the figure:

"Queen lilies! and ye painted populace
Who dwell in fields, and lead ambrosial lives!
In morn and evening dew your beauties bathe,
And drink the sun, which gives your cheeks to glow,
And outblush—mine excepted—every fair;
You gladlier grew, ambitious of her hand,
Which often cropt your odors, incense meet
To thought so pure. Ye lovely fugitives!
Coeval race with man; for man you smile;
Why not smile *at* him too? you share indeed
His sudden pass, but not his constant pain."

The figure differs from the metaphor. 1. In that it is an address to the person or object which is its subject. The metaphor is not an address to its subject, but *affirms* something respecting it. 2. That which the apostrophe declares of its subject is in harmony with its nature, and literally true of it;

that which the metaphor ascribes to its subject is not literally true, but only *resembles* that which is literally true of it.

The figure thus admits of a bold and full portraiture of the persons or objects addressed, in a highly poetic form, employing the metaphor, comparison, metonymy, hyperbole, and hypocatastasis as its auxiliaries, as freely as though the discourse were a description or narrative.

What is an apostrophe? Does it admit a description of the person or object addressed? Are the properties and acts it ascribes to its subjects such as accord with their nature? How does it differ from the metaphor? What is its influence on a composition?

Where does the pause fall in the lines from Milton, "Hail, holy light, offspring of heaven first-born"? Which of the lines commence with a trochee? Where does the cæsura fall in Young's lines, "Queen lilies! and ye painted populace"?

## LESSONS.

There are in the first twelve lines of Milton's apostrophe to light, eight metaphors, and one comparison. Which are they?

There are in the other lines several metaphors. Which are they?

There are in Young's apostrophe to night, fourteen metaphors, counting such expressions as elder-born, starry-crown, and raven-brow as one. Point them out.

Let the scholar give an example of the figure from the Scriptures. Let one be given from a poet.

## CHAPTER IX.

### THE PERSONIFICATION.

The Prosopopœia, or Personification, is an ascription of intelligence to an impersonal thing, material or mental, by addressing it as though it had the organs of hearing, sight, or motion; or ascribing to it the passions and actions of men. Thus Moses, in his prophetic song to the congregation of Israel (Deut. xxxii. 1–43), summoned the heavens and the earth to listen to his words:

"*Give ear, O ye heavens, and I will speak;*
*And hear, O earth, the words of my mouth.*
My doctrine shall drop as the rain;
My speech shall distil as the dew;
As the small rain upon the tender herb,
And as the showers upon the grass;
Because I will publish the name of the Lord,
Ascribe ye greatness unto our God."

The heavens and earth are thus addressed as though they had the organ of hearing, were consciously present at the utterance of the song, and witnesses of its solemn recitals, and its prophetic warnings and announcements.

It is used in the same form by Isaiah, in the introduction of his prophecy (chap. i. 1);

"Hear, O heavens, and give ear, O earth;
For it is Jehovah that speaketh."

The mountains are summoned by it (Micah vi. 2) to witness the controversy of God with his people:

"Hear ye, O mountains, the Lord's controversy,
And ye strong foundations of the earth;
For the Lord hath a controversy with his people,
And he will plead with Israel."

The heavens are called by Jeremiah (chap. ii. 12, 13) to contemplate the apostasy of the Israelites, with the amazement and fear with which it was suited to impress beholders:

"Be astonished, O ye heavens, at this,
And be horribly afraid.
Be ye very desolate, saith the Lord,
For my people have committed two evils:

They have forsaken me,
The fountain of living waters;
And hewed them out cisterns,
Broken cisterns, that can hold no water."

He calls the earth to be witness of the prophetic denunciation he uttered respecting Coniah (chap. xxii. 29, 30):

"O earth, earth, earth,
Hear the word of the Lord.
Thus saith the Lord:
Write ye this man childless,
A man that shall not prosper in his days;
For no man of his seed shall prosper,
Sitting upon the throne of David,
And ruling any more in Judah."

Isaiah calls the heavens and earth, the mountains and forests, to celebrate with songs and joy the redemption of Jacob (chap. xliv. 23);

"Sing, O ye heavens, for Jehovah hath effected it;
Utter a joyful sound, O ye depths of the earth;
Burst forth into song, O ye mountains!
Thou forest, and every tree therein!
For Jehovah hath redeemed Jacob;
And will be glorified in Israel."

This is one of the most beautiful examples of the figure in the sacred writings, and has no equal in the uninspired poets. His personification of Jerusalem is eminently lofty and impressive (chap. lii. 1, 9):

"Awake, awake, be clothed with thy strength, O Zion;
Clothe thyself with thy glorious garments,
O Jerusalem, thou holy city!
For no more shall enter into thee
The uncircumcised and polluted."

"Burst forth into joy, shout together,
Ye ruins of Jerusalem!
For Jehovah hath comforted his people;
He hath redeemed Israel!"

In all these examples, the objects personified are addressed. There are others in which the affections and actions of intelligent beings are ascribed to them. Thus, in the apostrophe to the king of Babylon (Isaiah xiv. 7, 8):

"The whole earth is at rest; is quiet;
They burst forth into singing;
Even the fir-trees rejoice with respect to thee,
The cedars of Lebanon, saying—
*Now that thou art lain down,*
*The feller shall not come up against us.*"

This is not a metaphor, as it is a law of that figure

that the agents or objects to which it is applied, are capable of acts or appearances that are, in some relation, like those which it ascribes to them. But firs and cedars are not competent to anything analogous to the acts they are here exhibited as exerting. They may present an appearance of beauty and cheerfulness that resembles the human countenance when exhilarated with joy, but they are not capable of any appearance or movement that answers in any degree to an address to an intelligent being in the realms of the dead.

It is employed again in the following verse:

"Hades from beneath *is excited, because of thee,*
*To meet thee at thy coming.*
*It rouses for thee the mighty dead,*
*All the chief ones of the earth.*
*It raises from their thrones all the kings of the nations.*"

Hades, the world of the dead, is not capable of acts and conditions that correspond in any manner to those which are here affirmed of it. It is addressed as though it were an intelligent agent, and the keeper of the dead; and it is in that character that they are ascribed to it.

The figure is thus one of the most lofty and beautiful that the fancy employs, and invests the events it is used to exemplify and adorn with extraordinary

dignity and splendor. To exhibit them as of such significance that the great objects of the material world should be roused to consciousness at their presence, and touched with joy or sorrow, and burst into songs or lamentations at their occurrence, is to exalt and aggrandize them in the highest degree of which the imagination is capable.

An elliptical metaphor, by which a city or country is exhibited as a person, and the affections, acts, and conditions of a person ascribed to it, is sometimes treated by writers as a personification. As Lam. i. 7, 8:

"Jerusalem remembered, in the days of her affliction and of her miseries, all her pleasant things that she had in the days of old, when her people fell into the hand of the enemy, and none did help her: the adversaries saw her, and did mock at her Sabbaths. Jerusalem hath grievously sinned; therefore she is removed; all that honored her despise her; because they have seen her nakedness; yea, she sigheth and turneth backward."

The city is not here addressed as a material structure, as it would have been had it been personified; but is used first by metonymy for its population, and is in that relation spoken of by an elliptical metaphor, as though a real woman.

Sometimes an elliptical metaphor, by which the population of a city or country are exhibited as an

individual, is mistaken for a personification. As Lam. iv. 21, 22:

"Rejoice and be glad, O daughter of Edom, that dwellest in the land of Uz; the cup also shall pass through unto thee; thou shalt be drunken, and shalt make thyself naked. The punishment of thine iniquity is accomplished, O daughter of Zion: he will no more carry thee away into captivity; he will visit thine iniquity, O daughter of Edom, he will discover thy sins."

This is not a personification, as persons cannot be personified, but is a substitution of an individual for a people; and is, like the other, a metaphor, with an ellipsis of the affirmation, by which, had it received the regular form of the figure, the people would have been declared to be a woman.

In many instances, abstract things, such as ignorance and knowledge; characteristics, such as truth, wisdom, virtue, patience, faith; seasons, as evening, morning, day, spring, winter, and others of the kind, are personified by the ascription to them of acts that are peculiar to persons. Thus Wisdom is personified by Solomon:

"Wisdom hath builded her house; she hath hewn out her seven pillars; she hath killed her beasts; she hath mingled her wine; she hath also furnished her table; she

hath sent forth her maidens; she crieth upon the highest places of the city, Whoso is simple, let him turn in hither: as for him that wanteth understanding, she saith to him, Come, eat of my bread, and drink of the wine I have mingled. Forsake the foolish, and live; and go in the way of understanding" (chap. ix. 1–6).

Wisdom is as clearly personified by the ascription to her of these acts, which are peculiar to human beings, as she would have been had she been directly addressed and solicited to build her house, prepare her feast, and invite her guests. They are not ascribed to her by a metaphor, inasmuch as she is not an agent, and never exercises acts of any kind, nor produces effects that resemble the actions here affirmed of her. The acts, instead of metaphorical, are proper to her considered as a person, and are, in fact, used, by a hypocatastasis, for the analogous acts of providing the gifts of knowledge for men, and alluring them freely to accept them.

Knowledge is, in like manner, personified by Gray in the following lines:

> "But Knowledge to their eyes her ample page,
> Rich with the spoils of time, did ne'er unroll."

To unroll a volume, rich with the spoils of time, to the eyes of men, is an act appropriate only to an

intelligent being. In representing it as an act which it is the business of knowledge to exert, knowledge is exhibited as a person.

Ambition is personified in the following passage:

"O dire Ambition! what infernal power
Unchained thee from thy native depth of hell,
To stalk the earth with thy destructive train:
Murder and lust! to waste domestic peace
And every heartfelt joy?"

BROWN.

Being unchained, stalking the earth with a train, and wasting domestic peace and joy, are appropriate only to human beings.

Young's harangue to Death is a lofty example of the figure:

"Death! great proprietor of all! 't is thine
To tread out empire, and to quench the stars.
Amid such mighty plunder, why exhaust
Thy partial quiver on a mark so mean?
Why thy peculiar rancour wreak'd on me?
Insatiate archer! could not one suffice?
Thy shaft flew thrice, and thrice my peace was slain;
And thrice, e'er thrice yon moon had filled her horn!"

The personification is thus an ascription of affections or acts to impersonal things, material and

mental, of which they neither are capable nor exhibit any likeness, in their natural conditions or operations; in order to indicate, in an emphatic and lofty form, the manner in which the events it is employed to illustrate, arrest the attention of men, and impress them with awe, grief, or terror, or raise them to exhilaration and joy. The metaphor, on the other hand, ascribes to agents and objects natures, acts, or conditions, that, though not really proper to them, yet resemble those of which they are the agents or subjects; while the apostrophe ascribes to agents or objects acts, conditions, or affections that are proper to them.

There are instances in which the personification may be mistaken for the apostrophe; as in each the objects of the figure are directly addressed. There are instances of the apostrophe also which may be mistaken for personification, from the use of the personal pronouns, as in Young's address to Night, and Milton's to Light. In these forms of the figure, however, the description of the objects addressed is in accordance with their nature, as night, light, music, happiness, memory; not as intelligent agents: while in the personification, the attributes and acts ascribed to the objects addressed, are such as are peculiar to persons.

In the following passage, however, there is

a mixture of the personification and the apostrophe:

"Contentment! rosy-dimpled maid!
Thou brightest daughter of the sky!
Why dost thou to the hut repair,
And from the gilded palace fly?
I've traced thee on the peasant's cheek;
I've marked thee in the milkmaid's smile;
I've heard thee loudly laugh and speak,
Amid the sons of want and toil;
Yet, in the circles of the great,
Where fortune's gifts are all combined,
I've sought thee early, sought thee late,
And ne'er thy lovely form could find.
Since then from wealth and pomp you flee,
I ask but competence and thee."

LADY MANNERS.

In the first four, the seventh, the twelfth, and the thirteenth lines, Contentment is treated as a person; in the fifth and sixth, as a mental state or feeling revealing itself through the countenance.

What is personification? How does it differ from the metaphor? Is it a figure of words, or things? What rank, in force and dignity, does it hold among the figures? What figure is sometimes

erroneously treated as a personification? What is the difference of the figure from the apostrophe?

In the quotation on Contentment, there are two hypocatastases, and three nouns and one adjective are used metaphorically. Which are they?

## LESSONS.

Let the scholar cite an example of the figure from the Scriptures.

Let one be cited from the poets.

## CHAPTER X.

### THE ALLEGORY.

The Allegory is the use of intelligences acting in one sphere or relation, to exemplify and illustrate their own or the agencies of others in another; or the use of unintelligent agents or objects in a natural or supposititious relation, to exemplify the conduct of men. They are sometimes employed together.

There is a beautiful example of the figure in Isaiah (chap. v. 1–7):

"Let me sing now a song of my beloved;
A song of my beloved, concerning his vineyard:
My beloved had a vineyard,
On a high and fruitful hill;
And he fenced it round, and he cleared it from the stones,
And he planted it with the vine of Sorek;
And he built a tower in the midst of it,
And he hewed also a wine-vat therein;

And he waited for it that it should bring forth grapes:
But it produced wild grapes.

"And now, O inhabitant of Jerusalem, and man of Judah,
Judge, I pray you, between me and my vineyard:
What could have been done more to my vineyard
That I have not done unto it?
Why, when I waited for it that it should bring forth grapes,
Brought it forth wild grapes?

"But come now, and I will make known unto you
What I purpose to do to my vineyard:
Remove its hedge, and it shall be devoured;
Destroy its fence, and it shall be trodden down;
And I will make it a desolation:
It shall not be pruned, neither shall it be digged;
And there shall come up thorns and briers in it;
And I will command the clouds,
That they rain no rain upon it.

"For the vineyard of the Lord of hosts is the house of Israel,
And the men of Judah his pleasant plant;
And he looked for judgment, and behold bloodshed;
And for righteousness, and behold a cry."

It is seen, from the explanation with which the allegory closes, that the vineyard is used to represent the people of Judea; the labor of the husband-

man in cultivating it, to denote God's using the proper means as their lawgiver and teacher, to lead them to yield the fruits of holiness; its bearing wild grapes, to represent their disobedience; and its devastation, to indicate the evils of war and captivity to which they were to be subjected in punishment of their rebellion. All the particulars of the description are in accordance with the subject. The measures taken by the husbandman to secure good grapes were such as were usual with cultivators of the vine; and his disappointment by the growth of bad clusters, such as is in fact sometimes experienced; and at the close, the people are indicated whom it is employed to represent.

It is a peculiarity of this allegory, that another figure is interposed betwixt its descriptive or historical and its predictive parts. The allegory is comprised in verses 1, 2, 5–7. The intervening verses, 3, 4, are an apostrophe to the Israelites, asking them what more could have been done to the vineyard to cause it to yield good grapes; and signifying that God had, in like manner, used all the means that were proper to excite them to yield him obedience. The agent in the allegoric sphere represents the agent in the sphere which the allegory represents; the object of the agency, or labor and care in the one, represents the object of the labor

and care in the other; the fruits or results in the one sphere stand for the results in the other; and the destructive measures that followed in the one represent the retributive measures in the other.

In the lxxxth Psalm a vine is used as the representative of the Israelites, and God's agency toward it is employed to exemplify his dealings with them:

"Thou hast brought a vine out of Egypt,
Thou hast cast out the heathen, and planted it;
Thou preparedst room before it,
And didst cause it to take deep root·
And it filled the land.
The hills were covered with the shadow of it,
And the boughs thereof were like the goodly cedars.
She sent out her boughs unto the sea,
And her branches unto the river.

"Why hast thou then broken down her hedges,
So that all they which pass by the way do pluck her
The boar out of the wood doth waste it,
And the wild beast of the field doth devour it.

"Return, we beseech thee, O God of hosts;
Look down from heaven, and behold and visit this vine,
And the vineyard which thy right hand hath planted,
And the branch that thou madest strong for thyself.
It is burnt with fire, it is cut down;
They perish at the rebuke of thy countenance.

Let thy hand be upon the man of thy right hand,
Upon the son of man whom thou madest strong for thyself;
So will not we go back from thee.
Quicken us, and we will call upon thy name;
Turn us again, O Lord God of hosts;
Cause thy face to shine, and we shall be saved."

That the allegory is representative of the history of the Israelites is seen from the expressions that introduce and close it:

"O Lord God of hosts, how long wilt thou
Be angry against the prayer of thy people?
Thou feedest them with the bread of tears,
And givest them tears to drink in great measure;
Thou makest us a strife unto our neighbours,
And our enemies laugh among themselves.
Turn us again, O God of hosts, and cause thy face to shine,
And we shall be saved."

Then follows the allegory, in which it is stated that it is to a branch of the human race, "the son of man," not of the vegetable world, that the allegory refers; and the prayer of Israel is repeated —"Turn us again, O Lord God of hosts, and cause thy face to shine, and we shall be saved;" which shows that it is that people whom the vine repre-

sents. The transplanting, accordingly, of the vine from Egypt, signifies the transference of the Israelites from that country to Canaan; the casting out of the heathen to make room for it, the destruction and expulsion of the Canaanites, and gift of their country to the Hebrews; the planting of the vine, their establishment there as the possessors of the territory, and organization as a nation; its taking root, filling the land, covering the hills with its shadow, and sending out its branches to the sea on the one side and the Euphrates on the other, their growth to be a numerous and powerful people, and the extension of their territory by fresh conquests; and the breaking of its hedge, and its being wasted and devoured by beasts, the invasion and conquest of the Israelites, and devastation of their territory.

The agents in the allegoric sphere stand for agents in the real sphere which the allegoric represents; objects of agency in the allegory stand for objects of agency in the history which it represents; acts stand for acts; effects stand for effects; and the destruction of the vine and vineyard, for the destruction of the Israelites and desolation of their territory.

The allegory (Ezek. xxxi. 3–17), in which the king or dynasty of Assyria is represented by a cedar of Lebanon, is of great beauty, and has the pecu-

liarity that metaphors are employed in the description; enjoyment, envy, mourning, and fainting, being ascribed to the forests and trees that witnessed its glory and its fall.

The parable of Jotham (Judges ix. 7–16) differs from all others, in exhibiting the trees and plants that are used as representatives as intelligent agents, or men; and ascribing to them acts that are peculiar to intelligences; and is a fable rather than an allegory:

"And Jotham went and stood in the top of mount Gerizim, and lifted up his voice, and cried, and said, Hearken unto me, ye men of Shechem, that God may hearken unto you. The trees went forth on a time to anoint a king over them, and they said unto the olive-tree, Reign thou over us. But the olive-tree said unto them, Should I leave my fatness wherewith by me they honor God and man, and go to be promoted over the trees? And the trees said to the fig-tree, Come thou and reign over us. But the fig-tree said unto them, Should I forsake my sweetness and my good fruit, and go to be promoted over the trees? Then said the trees unto the vine, Come thou and reign over us. And the vine said unto them, Should I leave my wine, which cheereth God and man, and go to be promoted over the trees? Then said all the trees unto the bramble, Come thou and reign over us. And the bramble said unto the trees, If in truth ye anoint me king over you, then come

and put your trust in my shadow; and if not, let fire come out of the bramble, and devour the cedars of Lebanon."

Here the trees, the vine, and the bramble are exhibited as intelligences living in political society, and requiring a monarch of their own order to rule them. The inquiries of the olive, the fig-tree, and the vine, whether they should give up bearing their peculiar fruits to reign over the trees, imply that no good man could become monarch of the men of Shechem without relinquishing all his virtues; and the reply of the bramble implies, that either the men of Shechem would be obliged to submit themselves to the lowest degradation under the rule of Abimelech, whom the bramble represents; or else they would be subjected to the most cruel tyranny and slaughter.

In Nathan's parable (2 Sam. xii. 1–6), a person in one sphere of life is employed to represent a person in another.

The parable of the sower (Matt. xiii. 3–23; Luke viii. 5–15) is constructed on the principle of the allegory; persons, agents, objects, acts, and effects in one sphere representing persons, agents, objects, acts, and effects in another. The sower represents the preacher of the gospel; the seed the word of God; the sowing the seed, the preaching of the word;

the different places on which the seed fell, the different classes of hearers of the word; the fowls, active agents, the devil; the want of earth, the heat of the sun, and thorns, the various opposing causes that prevent the word from remaining and becoming a living power in many of the hearers; and the crop of the good ground, the obedience which they yield in whom the word produces its proper effect.

Many of the parables of the New Testament are mere comparisons instead of allegories; such as that of the mustard seed:

"The kingdom of heaven is like to a grain of mustard seed, which a man took and sowed in his field; which indeed is the least of all seeds, but when it is grown it is the greatest among herbs, and becometh a tree, so that the birds of the air come and lodge in the branches thereof."

MATT. xiii. 31–32; LUKE xiii. 18, 19.

Here is a mere affirmation, that the mustard seed presents a likeness to the kingdom of heaven; and the points of resemblance indicated are—1st, the smallness of the mustard seed; and, 2d, the height and strength which the plant attains at its maturity; and the truth taught is, that, like that plant, the kingdom of Christ on the earth, though small at its institution, will, at its maturity, rise to a great size and strength; or that its smallness and humble-

ness at its beginning were to be no obstacle to its ultimately reaching a greatness and beauty suitable to its nature.

The peculiarity of the allegory thus is: 1. That agents and objects in one sphere or relation are used to represent men in another. 2. The agency in the descriptive part is always represented as already exerted. 3. The conditions and acts ascribed to the representatives are in accordance with their nature. A vineyard is cleared of stones, fenced, planted with a vine, and furnished with a wine-press and a tower; and on being abandoned because of its yielding wild instead of good grapes, is divested of its hedge, exposed to the incursion of beasts, and overrun with briers and thorns. A cedar is planted by water, grows to a great height, extends its branches on every side, and becomes conspicuous and beautiful; the birds build in its boughs, and the beasts rest in its shade: but when it is delivered to the woodman to be cut down, the beasts withdraw from its shade, and the birds from its branches; it falls with a crash; its boughs are broken, and its leaves scattered to the winds; and it lies a deformed and worthless ruin. 4. It sometimes uses other figures as its auxiliaries in its descriptions. 5. It is preceded or followed by an indication of the persons whom it is employed to represent.

What is the allegory? What is its first characteristic? What is its second? What is its third? What is its fourth? What is its fifth? What are the representatives in the allegory Isaiah v. 1–7? Answer: The beloved, the owner and cultivator of the vineyard; the vineyard itself, with its wine-press, tower, and hedge; the vine; the wild grapes; the wild beasts that plucked the vine, trod it down, and devoured it. Whom does the owner of the vineyard represent? What does the vineyard, or ground devoted to the growth of the vine, stand for? Whom does the vine represent? What do the wild grapes stand for? Whom do the beasts that destroy the vine denote?

What are the representatives of the allegory Ezekiel xxxi.? Whom does the cedar denote? Whom do the other trees stand for? Who are the parties denoted by the beasts and birds? What does the overthrow of the cedar represent?

What are the representatives of men in the parable of the sower? What are the representatives of temptations and obstacles to obedience to the gospel? What likeness is there between the ground that yields good crops, and hearers that receive the word of the gospel into good and honest hearts?

How does Jotham's parable differ from an allegory?

Are other figures ever used in the descriptive parts of the allegory? Give an example.

Are all Christ's parables framed on the principle of the allegory? Specify some that are not. In what respect do those parables differ from the allegory?

## LESSONS.

Let the scholar explain the allegory of the eagles Ezekiel xvii. What are the animal representatives? What are the vegetable representatives? Whom do the eagles represent, as explained in

verses 11–21? Whom does the highest branch of the cedar represent? Who are denoted by the vine? What is meant by the plucking up and destruction of the cedar, and the withering of the vine? What analogy is there between transplanting a cedar, vine, and other plants, from one country to another, and the event which it is here employed to represent?

Let the scholar explain the parable of the supper, Luke xiv. 16–24. What does the supper represent? Who is denoted by the man who made the supper? What does the invitation to the supper signify? Whom do those who refuse the invitation represent? Who, in distinction from them, do the persons next invited denote?

## CHAPTER XI.

### THE IMAGINARY FIGURE OF THE SPIRITUALISTS.

The comparison, metaphor, metonymy, synecdoche, hyperbole, hypocatastasis, apostrophe, personification, and allegory, are all the tropical forms there are, and all indeed that are possible. There is no conceivable mode besides them in which language can be used by a figure. When affirmations are made of agents, objects, qualities, acts, or conditions that are in accordance with their nature, and expressive of the facts as they appear to our senses and reason, then the language is absolutely literal. When direct and specific statements are made of the resemblances in nature, qualities, acts, conditions, or relations that subsist between different things, the language is always literal also; and the figure lies in the use of the things compared, for the purpose of illustration and ornament. When qualities or acts that are truly proper to agents or

objects are ascribed to them in degrees that exceed the reality, it is by the hyperbole. When natures, properties, conditions, acts, relations, are ascribed to agents and things that do not really belong to them, but only resemble what is proper to them, it is by the transfer to them by the metaphor of terms that are the proper names of differing things. When acts or conditions are ascribed to agents that are proper to them, or within the sphere of their nature, though not actually to take place, but that are, for the purpose of illustration and emphasis, substituted for others to which they bear a resemblance, that *are* to take place, it is by the hypocatastasis. When persons or things are called by names that are not proper to them, but are the names of things that have an intimate relation to them, it is by metonymy. When a part of a thing is called by the name of the whole, or the whole is called by the name of a part, it is by the synecdoche. When persons or things are directly addressed, in discourses that treat mainly of other subjects, and acts, properties, or conditions ascribed to them that are proper to their nature, it is by the apostrophe. When unintelligent objects are addressed as though they had the faculties and organs of intelligences, and acts or affections ascribed to them that are proper to persons, it is by the prosopopœia, or per

sonification. And when agents, objects, acts, conditions, and effects of one class or sphere are used for the purpose of exemplification, to represent analogous agents, objects, acts, conditions, or effects of another class and sphere, it is by the allegory or parable. And these are the only possible forms in which language, acts, or things can be used by a figure. And in all these forms which involve propositions, the figure lies wholly in the affirmative part of the propositions, not in the names of the agents or things of which the affirmations are made. Thus when things are compared, the things compared are those which are directly named, not a different set for which those names are used by a trope. The nominatives of the propositions affirming the resemblances are always used literally. In the metaphor, the hypocatastasis, and the hyperbole, the names of the agents or objects to which the figure is applied are always employed in their literal sense. In the apostrophe and personification, the persons or things addressed are always literally those that are named as the objects of address. In the metonymy and synecdoche, the object of the affirmation is always that which is denoted by the noun *as it is used by the figure.* If Assyria, for example, is used by metonymy for the inhabitants of Assyria, it is tc the inhabitants, not to the country, that the affirma-

tion made respecting Assyria relates; and if the hand is used by synecdoche for the person, it is to the person that the proposition respecting the hand relates. And in the allegory and parable there is always an express indication who or what it is that the figure is employed to exemplify and illustrate.

There are many writers, however, who assume, and frame interpretations of the most important portions of the sacred Scriptures, on the assumption that there is still another figure; and that has the extraordinary peculiarity, that the nominative, or subject of the affirmation, is used by a trope, as well as the affirmation itself. No formal definition, indeed, is given by them of this imagined figure; and no exposition of its laws; neither are any examples cited of it; nor any direct proofs given of its existence. It is tacitly assumed, however, by thousands of writers in the exposition of the histories and prophecies of the sacred word, and constructions placed on them that proceed on the supposition, that if there be any figure in the passages giving the sense they ascribe to them, it must be of such an anomalous kind. It is obvious, however, that no such figure can exist, inasmuch as if the name of that to which the affirmation in a proposition is applied, were not used in its literal sense, it would be impossible to know who or what it is to which the

proposition relates, and which it is the object of the figure to illustrate. Thus in respect to the annunciation to Mary, "Behold, thou shalt bring forth a son, and shalt call his name Jesus; he shall be great, and shall be called the Son of the Highest; and the Lord God shall give unto him the throne of his father David, and he shall reign over the house of Jacob for ever; and of his kingdom there shall be no end" (Luke i. 31–33);—if this prediction were used by such a figure as these writers assume, it would be wholly impossible to determine who the personage is to whom it refers; for if Jesus is used in a tropical sense for some other being, not for the son of Mary, how can it be known who he is? The supposition that language is used by such a figure, would thus necessarily destroy all certainty and probability of its meaning.

These expositors, accordingly, do not in fact adhere to their theory, that such passages are figurative, but tacitly assume that they are symbolical, and that the agents, acts, and events of which they treat, are employed much on the principle of prophetic symbols, as representatives of others of a different class. This is what is called *the spiritualization* of the Scriptures, or ascription to them of a mystical meaning wholly different from their philological sense. Thus the histories of the Israelites, and

the predictions of their restoration to their ancient land, their conversion, the rebuilding of Jerusalem and the temple, and the reign of Jehovah there over them, are held to be figurative in that form; that is, that their philological meaning is but a shell under which a spiritual or mystical sense, which is their true one, is veiled; or that those persons, places, acts, and events, are used by their imagined figure to foreshow simply that the Gentiles are to be converted to the Christian faith, and become partakers of salvation. On this theory, a large share of the predictions of the ancient prophets are interpreted by them. Thus Isaiah ii. 1–5, in which the elevation in the last days of mount Zion above the surrounding hills is foreshown, and the resort there of all nations for instruction in respect to God's will, his judging them, and their becoming universally peaceful and happy, is construed in that manner:

"And it shall come to pass in the last days, that the mountain of the Lord's house shall be established in the top of the mountains, and shall be exalted above the hills, and all nations shall flow unto it. And many people shall go and say, Come ye, and let us go up to the mountain of the Lord, to the house of the God of Jacob; and he will teach us of his ways, and we will walk in his paths; for out of Zion shall go forth the law, and the word of the Lord from Jerusalem. And he shall judge among the nations, and

shall rebuke many people; and they shall beat their swords into ploughshares, and their spears into pruning-hooks; nation shall not lift up sword against nation, neither shall they learn war any more. O house of Jacob, come ye and let us walk in the light of the Lord.

The prediction made through this language does not relate, it is held by these expositors, to the mountain on which the temple—Jehovah's house—stood, and is to stand, to Jerusalem, to the temple, to the Gentiles going there, nor to the Israelites; but these places, peoples, and acts are mere veils of a wholly different set; and the genuine and only real meaning is, simply, that all nations are to be converted to Christianity, and become members of the Christian church. This fancy is, however, wholly mistaken. In the first place, there is no figure that can make the passage capable of such a construction. There is none but the metaphor, the hypocatastasis, and the allegory, that can be supposed to give it an analogous or representative sense. But neither the metaphor nor the hypocatastasis could make the subjects of which the affirmations are made, namely, the mountain of the Lord's house, all nations, many peoples, and Jehovah, any other than those that are expressly named in it; as it is the law of those figures, that

their nominatives, or the agents or subjects to which they are applied, are the agents or subjects of the acts or events which the figures express. If the passage, therefore, were a metaphor, or a hypocatastasis, the mountain of the Lord's house, and all nations, as well as Jehovah, would be the subjects and agents of the acts and events that are severally predicted of them; not a different place, and different peoples. Indeed, how can *all* nations be supposed to stand for other nations, when there are no others in the world? The fancy that the terms are used in such a relation, implies that the peoples whom the prediction contemplates are inhabitants of another sphere. Nor could the allegory any more make it the vehicle of such a sense. So far from it, it would make the Israelites the people whom the prophecy most specifically contemplates; for it is the law of that figure, that the parties whose conduct, condition, or history it is employed to exemplify, are those who are expressly mentioned, either at its beginning or its close, as the persons or people whom it represents. But this prediction is directly addressed in the title to the Israelites: "The word that Isaiah saw"—that is, that was communicated to him—"concerning Judah and Jerusalem;" in which Judah and Jerusalem are used by metonymy for their inhabitants. This is

shown also by the apostrophe at the close: "O, house of Jacob, come ye and let us walk in the light of the Lord;" it being the law of that figure, that the persons or objects addressed are the persons and objects exclusively that are meant: and they are here the Israelites, the house of Jacob being used by metonymy for the family or descendants of Jacob, who are the Israelites. Moreover, as in the allegory, all the descriptive parts are representative, if the mountain of the Lord's house, his temple itself, Zion, Jerusalem, and the act of all nations in going to it, are representative, so must the nations themselves, their expressions, their beating their swords into ploughshares and their spears into pruning-hooks, and their learning war no more, be representative also; so that the all nations of whom those acts are predicted cannot be the nations of this world, for they are by the supposition *representatives*, not those represented, but must be nations of some other orb, which is impossible. It is not only certain, therefore, that the passage is not used by either of these figures, but equally certain that if it were, it could not make it the vehicle of the mystical sense which these spiritualizing interpreters ascribe to it.

The assumption these writers tacitly make, that the agents, objects, and actions mentioned in it are

used in much the same manner as the symbols of Daniel and John are, is equally mistaken and absurd; for as it is a law of symbols, that agents represent agents, acts denote acts, effects effects, places places, and conditions conditions; if the passage is symbolic, not only must Jerusalem, Zion, the mountain of the Lord's house, and Jehovah's temple itself, be used as representatives of different but analogous places; but all nations also, and their going up to the mountain of the Lord's house, their consultations and resolutions, and their beating their swords and spears into implements of husbandry, must be representative of a different set of nations, and different classes of acts; which is impossible, as there are no other nations besides all the nations of the world. That it is not symbolical, is seen, also, from the fact, that the objects, agents, and acts of the prediction were not seen by the prophet in vision actually passing as they are here described. The events which he predicts he represents as future, not as having been already beheld by him in vision; but all the symbols of the Scriptures were actually beheld by the prophets, who describe them, either in vision or by the natural eye; and the representative spectacles are depicted by them in the past tense as having already had existence and been seen; and it is in that relation,

as agents, objects, and occurrences that have already had an existence, that they are employed as prophetic representatives of other similar or analogous agents, objects, acts, and events that are to exist at a future period. The construction placed on the passage by the spiritualizing interpreters, is thus as inconsistent with the supposition that it is symbolical, as it is with the fancy that it is figurative.

The pretext, therefore, that there is any figure besides those we have enumerated, or that there is any legitimate principle on which mere philological passages like that which we have been considering can be construed, as though they were used, as a whole, by some peculiar figure, or were symbolical, so that a mystical sense is to be educed from them, and made to supersede their natural and philological meaning, is wholly groundless, and involves a monstrous perversion of the histories and predictions to which it is applied. It is a most unscholarly and clumsy contrivance, without a solitary reason to justify it, to set aside the plain and indubitable teachings of the word of God, for the purpose of substituting in their place the lawless fancies and absurd dreams of presumptuous men.

## CHAPTER XII.

### THE EFFECT OF FIGURES ON STYLE.

Figures, it is seen from the foregoing analysis, are not only highly ornamental to style, but are important aids to a clear, forcible, and emphatic expression of thought. There is not one, in the long series that has been quoted, that does not give distinctness and point, as well as grace, to that which it is employed to depict or express; while the most elegant examples, especially of the comparison, the metaphor, the hypocatastasis, the apostrophe, the personification, and the allegory, invest the subjects they are used to illustrate with a drapery of light, and raise them to a beauty and splendor of which they would otherwise be wholly devoid.

Persons differ much in their capacity and disposition to express themselves in tropes. As they are founded on the resemblances that subsist between different things, the power and dispositior

to use them depends very much on the ease and clearness with which resemblances are perceived. There are some to whom they present themselves in almost an endless train, in every sphere of life and thought, and in the most striking and beautiful forms; and they use them on every occasion, in public speaking, in writing, and in conversation. Others employ them less frequently; but there are none to whom they are not often the favorite vehicle of expression, and to whom they do not give pleasure. Even the great poets differ much in the frequency with which they use them. Homer and Milton—in whose works some of the noblest forms, especially of the comparison, occur—use them rarely, compared with Shakspeare, Young, Thomson, and Byron. Thus one of the most poetic and beautiful passages of Milton has but a single figure, a metaphor, in the use of the word gems:

"To whom thus Eve, with perfect beauty adorned:
With thee conversing, I forget all time,
All seasons, and their change; all please alike.
Sweet is the breath of morn, her rising sweet,
With charm of earliest birds; pleasant the sun,
When first on this delightful land he spreads
His orient beams, on herb, tree, fruit, and flower,
Glistering with dew; fragrant the fertile earth
After soft showers; and sweet the coming on

Of grateful evening mild; then silent night,
With this her solemn bird, and this fair moon,
And these the gems of heaven, her starry train.
But neither breath of morn, when she ascends,
With charm of earliest birds; nor rising sun
On this delightful land; nor herb, fruit, flower,
Glistering with dew; nor fragrance after showers;
Nor grateful evening mild; nor silent night,
With this her solemn bird; nor walk by moon;
Nor glittering starlight, without thee is sweet."

PARADISE LOST, b. iv.

The reason that no figures were necessary to heighten the grace and splendor of this exquisite passage is, that the objects enumerated, and the sentiments expressed, are themselves so beautiful and pleasing that there are no others that can shed over them a brighter radiance, or invest them with greater charms to the fancy or the heart. Milton showed, therefore, the truth of his poetic judgment as clearly, in presenting them without an attempt at ornament, as he did in using figures when treating themes that needed to be illustrated and adorned by resemblances. On the other hand, the figure he employs in the passage is admissible in the instance in which he uses it, inasmuch as it is in accordance with the appearance of the stars to the eye; as they, in fact, seem to be but illuminated points set in the

arch of the firmament, at a moderate distance above us; their twinkle resembles the gleam of brilliant gems; and the conception has a beauty and majesty that are in harmony with the subject.

There is a similar instance in the description of the Messiah's return to heaven, after the creation of the earth:

> "Up he rode,
> Followed with acclamation, and the sound
> Symphonious of ten thousand harps, that tuned
> Angelic harmonies; the earth, the air
> Resounded (thou remember'st, for thou heard'st);
> The heavens, and all the constellations, rung;
> The planets in their station listening stood,
> While the bright pomp ascended jubilant."
>
> Book vii.

This is one of the most poetic passages in the poem; yet its sublimity consists chiefly in the things described, not in the mode of their description. The only metaphors are in the use of "rode," "listening," and "stood." The latter, however, are unrivalled in appropriateness and beauty. The exhibition of the planets, as spectators, and ascription to them of acts expressive of awe, wonder, and joy, has a grandeur that befits the occasion.

Young abounds in figures, especially the meta-

phor, and both of the most bold and delicate kinds, as in the following passage:

"Tired nature's sweet restorer, balmy sleep,
He, like the world, his ready visit pays
Where fortune smiles; the wretched he forsakes;
Swift on his downy pinion flies from woe,
And lights on lids unsullied by a tear.
From short, as usual, and disturbed repose
I wake. How happy they who wake no more!
Yet that were vain, if dreams infest the grave.
I wake emerging from a sea of dreams
Tumultuous; where my wreck'd, desponding thought,
From wave to wave of fancied misery,
At random drove, her helm of reason lost.
Though now restor'd, 't is only change of pain,
A bitter change! severer for severe.
The day too short for my distress, and night,
E'en in the zenith of her dark domain,
Is sunshine to the color of my fate.
Night, sable goddess! from her ebon throne,
In rayless majesty, now stretches forth
Her leaden sceptre o'er a slumbering world.
Silence how dead! and darkness how profound!
Nor eye, nor listening ear, an object finds.
Creation sleeps. 'T is as the general pulse
Of life stood still; and nature made a pause,
An awful pause, prophetic of her end

And let her prophecy be soon fulfilled.
Fate! drop the curtain! I can lose no more."

NIGHT THOUGHTS, b. i.

There are in this passage more than thirty tropes; every one of them is appropriate, and contributes to the strength of the delineation, and the picture owes to them almost entirely its vivid reality and impressive grandeur. Nature, in the first line, is used by synecdoche for mankind, or at most for the different orders of creatures in the world that are subjects of sleep. Sweet, which denotes a grateful quality discerned by taste, and balmy, an agreeable quality perceived by smell, are used by a metaphor to signify the analogous feeling of refreshment by sleep. In the second line, is a comparison of the conduct of sleep to that of the world; and visit, and in the third line, smiles are used by a metaphor. In the fourth and fifth, pinion is used by an elliptical, and downy, flies, and lights, by a full metaphor; downy being employed to express the weightlessness or softness of the pinion, not the material with which it is in part invested. Pinion is used also by a synecdoche for pinions. In the fourth, fifth, sixth, seventh, and ninth lines of the next paragraph, sea, wreck'd, wave, drove, helm, and bitter are used by a metaphor. As in the former instance, pinions being ascribed to sleep, the acts that he is then exhibited as exerting,

flying and lighting, are in harmony with that imputed nature; so in this, after denominating a series of dreams a sea, all the acts that follow are in harmony with that metaphor: he is driven from wave to wave, his helm is lost, and he is at length wrecked. In the last two lines of the paragraph, zenith, domain, sunshine, and color, are used by a metaphor, and there is a comparison of night to the poet's fate.

In the last paragraph, night is first by an elliptical metaphor denominated a goddess; and then, by a full metaphor, the badges of a goddess are ascribed to her—a throne, majesty, a sceptre—and the act of stretching it forth. Leaden is used also by a metaphor to denote the weightiness and slumberousness of her reign. In the fourth line, dead and profound are used by a metaphor to express absoluteness. In the next line, sleeps is used by a metaphor. Pulse is used by an elliptical metaphor in the sense of throb, or movement; life, in the following line, is put by metonymy for the living; stood, is used by a metaphor to signify a discontinuance of motion; and there is a comparison between the inaction of nature and the motionlessness of that metaphorical pulse. In the last line but one, prophecy is used by a metaphor; and in the last, fate is apostrophized; and drop the curtain, is used by a hypocatastasis, in place of an act of a resem-

bling kind, which would show that the drama of life was closed.

Cowper's imagination was much less prolific. Many of his passages, however, are highly figurative. The following personification of Evening is eminently beautiful:

"Come Evening, once again, season of peace;
Return, sweet Evening, and continue long.
Methinks I see thee in the streaky west,
With matron step slow moving, while the night
Treads on thy sweeping train; one hand employed
In letting fall the curtain of repose
On bird and beast, the other charg'd for man,
With sweet oblivion of the cares of day;
Not sumptuously adorned, not needing aid,
Like homely-featured night, of clustering gems;
A star or two just twinkling on thy brow
Suffices thee, save that the moon is thine,
No less than hers; not worn indeed on high,
With ostentatious pageantry, but set
With modest grandeur in thy purple zone,
Resplendent less, but of an ampler round.
Come then, and thou shalt find thy vot'ry calm,
Or make me so. Composure is thy gift;
And whether I devote thy gentle hours
To books, to music, or the poet's toil,
I slight thee not, but make thee welcome still."

TASK, b. iv.

Evening being addressed as a person, by a metaphor a step is ascribed to her, a train, and hands; and, by the same figure, night is exhibited as treading on her train. By a hypocatastasis, she is exhibited as dropping with one hand a curtain, and as holding oblivion in the other; these acts being put for the analogous influences she exerts in promoting the sleep of birds, beasts, and men. Sweet is used, by a metaphor, for delightsome, or soothing; and oblivion is put by metonymy for that which causes the forgetfulness of sleep. Homely-featured is used by a metaphor; gems, also, brow, zone, gift, and gentle.

Thomson's personification of Spring, though rather hinted than fully depicted, is eminently beautiful:

> "Come, gentle Spring, etherial mildness come;
> And from the bosom of yon dropping cloud,
> While music wakes around, veil'd in a shower
> Of shadowing roses, on our plains descend."

Here Spring is conceived as a person, descending from a cloud, veiled in a shower of roses. It is not an apostrophe, as in that figure the acts or conditions ascribed to the object addressed are always such as are suited to its nature. Spring does not literally descend from a cloud, veiled in a shower

of roses. Gentle, bosom, and veiled are used by a metaphor. It will perhaps be thought, that "a shower of shadowing roses" is metaphorical. It is not, however; as it is not inconsistent with the nature of roses that they should fall in a shower through the air, on the supposition that they were thrown loose there; nor inconsistent with the nature of Spring, considered as a person, and the generator of flowers, to suppose her, in descending from a cloud, to scatter a shower of roses from her hands. This will be seen by substituting for the rose-shower a dress; as in the following:

> Come, gentle Spring, etherial mildness come,
> And from the bosom of yon dropping cloud,
> While music wakes around, veil'd in a robe
> With roses pictured, violets and vines,
> Upon our plains descend.

Here there is no metaphor; but it is as appropriate to Spring personified, and the generator of flowers, that in winging her way down through the skies she should scatter a shower of roses from her hands, as it is suitable to her as a woman to wear a robe, adorned with the images of flowers.

Moore's verse abounds in images, and often of the most subtle, delicate, and complicated kinds; as in the following passage, in which three nouns are

elliptically metaphorized, and the acts that are exhibited as exercised in connexion with the objects for which they stand, are used by the hypocatastasis:

"And thus as in Memory's bark we shall glide,
To visit the scenes of our boyhood anew—
Though oft we may see, looking down on the tide,
The wreck of full many a hope shining through—
Yet still, as in fancy, we point to the flowers
That once made a garden of all the gay shore,
Deceived for a moment, we 'll think them still ours,
And breathe the fresh air of life's morning once more."

As memory has no literal bark, hope no wreck, nor life a morning, those nouns are used by a metaphor; but the acts the poet exhibits himself, and those whom he addresses, as to exercise in reference to them—gliding to other scenes, looking on the tide, seeing wrecks shining through, pointing to flowers, and breathing the fresh air of morning—are all used by substitution for analogous acts of recollection.

Point out the pauses in the passage from Milton, "To whom thus Eve, with perfect beauty adorned." Point out the trochees in it, and show their effect on the modulation. What is it that constitutes the peculiar beauty of the passage? What is it that contributes to the beauty of the rhythm of the second and last lines of

the passage from Milton, "Up he rode"? Designate the pauses in the passage from Young, "Tired nature's sweet restorer, balmy sleep." Which of the lines has the finest modulation? Point out the cæsuras in the passage from Cowper, "Come evening once again, season of peace." Which of the lines has the sprightliest and most graceful movement? What figures are there in the passage from Thomson, "Come, gentle Spring, etherial mildness, come"? Of what feet are the lines from Moore formed, "And thus as in Memory's bark we shall glide"?

## LESSONS.

"Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire
Hands that the rod of empire might have swayed,
Or waked to extacy the living lyre.

"But knowledge to their eyes her ample page,
Rich with the spoils of time, did ne'er unroll;
Chill penury repressed their noble rage,
And froze the genial current of the soul.

"Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air."

GRAY.

In the first stanza there are two adjectives, two nouns, one verb, and one participle, used by a metaphor. Which are they? In the second, there is a personification, and three adjectives, two nouns, and a verb are used by a metaphor. Point them out In the

third, there are three verbs used by that figure. Designate them. What is it that gem and flower are used to illustrate?

"Strange heart of man! that even midst woe swells high;
When through the foam he sees his proud bark sweep,
Flinging out joyous gleams to wave and sky!
Yes, it swells high whate'er he leaves behind;
His spirit rises with the rising wind:
For, wedded to the far futurity,
On, on it bears him ever, and the main
Seems rushing like his hope, some happier shore to gain."

HEMANS.

There are here two hypocatastases and a comparison; and four verbs, two participles, and five adjectives, are used by a metaphor Which are they?

"A paler shadow strews
Its mantle o'er the mountains; parting day
Dies like a dolphin, whom each pang imbues
With a new color, as it gasps away,
The last still loveliest, till—'t is gone—and all is grey."

BYRON.

There is in this passage a comparison; and two verbs, one noun, and one adjective, are used metaphorically. Point them out.

"Be silent, groves! O, may ye be
For ever mirth's best nursery!
May pure contents
For ever pitch their tents
Upon these downs, these meads, these rocks, these mountains,
And peace still slumber by these purling fountains!
Which we may every year
Find when we come a-fishing here."

SIR W. RALEIGH.

There are an apostrophe, three metaphors, and one hypocatastasis in the passage. Point them out.

"Now conscience wakes despair
That slumbered, wakes the bitter memory
Of what he was, what is, and what must be
Worse; if worse deeds, worse sufferings must ensue."

MILTON.

Three verbs and one adjective are used here by a metaphor Designate them.

"Hope is a lover's staff; walk hence with that,
And manage it against despairing thoughts."

SHAKSPEARE.

There is in this passage a metaphor and two hypocatastases. Point them out.

"My heart is like a sleeping lake,
Which takes the hue of cloud and sky,
And only feels its surface break
When birds of passage wander by,
And dip their wings, then upward soar,
And leave it quiet as before."

WILLIS.

There is in this stanza a comparison and three metaphors. Designate them.

"The groans of nature in this nether world
Which heaven has heard for ages, have an end.
Foretold by prophets, and by poets sung,
Whose fire was kindled at the prophets' lamp,
The time of rest, the promised sabbath comes.

Six thousand years of sorrow have well nigh
Fulfilled their tardy and disastrous course
Over a sinful world; and what remains
Of this tempestuous state of human things
Is merely as the working of a sea
Before a calm, that rocks itself to rest:
For he whose car the winds are, and the clouds
The dust that waits upon his sultry march,
When sin hath moved him, and his wrath is hot,
Shall visit earth in mercy; shall descend
Propitious in his chariot, paved with love;
And what his storms have blasted and defaced
For man's revolt, shall with a smile repair.
Sweet is the harp of prophecy; too sweet
Not to be wronged by a mere mortal touch;
Nor can the wonders it records be sung
To meaner music, and not suffer loss.
But when a poet, or when one like me,
Happy to rove among poetic flowers,
Though poor in skill to rear them, lights at last
On some fair theme, some theme divinely fair,
Such is the impulse and the spur he feels
To give it praise proportioned to its worth,
That not t' attempt it, arduous as he deems
The labor, were a task more arduous still.
O scenes surpassing fable, and yet true;
Scenes of accomplished bliss! which who can see,
Though but in distant prospect, and not feel
His soul refreshed with foretaste of the joy?
Rivers of gladness water all the earth,
And clothe all climes with beauty; the reproach
Of barrenness is past. The fruitful field

Laughs with abundance; and the land once lean,
Or fertile only in its own disgrace,
Exults to see its thistly curse repealed.
The various seasons woven into one,
And that one season an eternal spring,
The garden feels no blight, and needs no fence,
For there are none to covet—all are full.
The lion, and the libbard, and the bear,
Graze with the fearless flocks; all bask at noon
Together, or all gambol in the shade
Of the same grove, and drink one common stream.
Antipathies are none. No foe to man
Lurks in the serpent now; the mother sees,
And smiles to see her infant's playful hand
Stretched forth to dally with the crested worm,
To stroke his azure neck, or to receive
The lambent homage of his arrowy tongue.
All creatures worship man, and all mankind
One Lord, one Father. Error has no place.
That creeping pestilence is driven away;
The breath of heaven has chased it. In the heart
No passion touches a discordant string,
But all is harmony and love. Disease
Is not. The pure and uncontaminate blood
Holds its due course, nor fears the frost of age.
One song employs all nations; and all cry,
'Worthy the Lamb, for he was slain for us!'
The dwellers in the vales and on the rocks
Shout to each other; and the mountain tops,
From distant mountains, catch the flying joy;
Till, nation after nation taught the strain,
Earth rolls the rapturous hosannah round.

Behold the measure of the promise filled;
See Salem built, the labor of a God!
Bright as a sun the sacred city shines;
All kingdoms and all princes of the earth
Flock to that light; the glory of all lands
Flows into her; unbounded is her joy;
And endless her increase. Thy rams are there,
Nebaioth; and the flocks of Kedar there;
The looms of Ormus; and the mines of Ind;
And Saba's spicy groves pay tribute there.
Praise is in all her gates; upon her walls,
And in her streets, and in her spacious courts
Is heard salvation. Eastern Java there
Kneels with the native of the farthest West;
And Æthiopia spreads abroad the hand,
And worships. Her report has travelled forth
Into all lands. From every clime they come
To see thy beauty and to share thy joy,
O Sion; an assembly such as earth
Saw never, such as heaven stoops down to see.
Come, then, and added to thy many crowns
Receive yet one, the crown of all the earth,
Thou who alone art worthy! It was thine
By ancient covenant, ere nature's birth;
And thou hast made it thine by purchase since,
And overpaid its value with thy blood.
Thy saints proclaim thee king; and in their hearts
Thy title is engraven with a pen
Dipped in the fountain of eternal love.
Thy saints proclaim thee king; and thy delay
Gives courage to their foes, who, could they see
The dawn of thy last advent, long desired,

Would creep into the bowels of the hills,
And flee for safety to the falling rocks."

COWPER.

Let the scholar, in a series of lessons, if necessary, designate the figures in this passage, and point out the peculiarities of the modulation.

## CHAPTER XIII.

### THE APPLICATION OF THE LAWS OF FIGURES TO INTERPRETATION.

The knowledge of the laws of figures is as necessary to the just interpretation of language as the knowledge is of the literal meaning of words, or the rules of grammar. They are the vehicle of the thoughts which those who employ them aim to express; and not to understand the principle on which they are used, is to lose not only much of the beauty with which they invest the objects to which they are applied, and the distinctness with which they set them forth, but often the whole meaning which it is their office to convey, and pervert them to the expression of a wholly different and false sense. This is pre-eminently true of the Scriptures, in which they are more frequently used than in any other writings. They are not only important auxiliaries in determining the sense, and raising it to a

clear certainty, but they present it, in most instances, with a beauty and power to which untropical language is wholly inadequate. No tolerable understanding of the language of the prophecies, especially of the Old Testament—as those of Isaiah, Jeremiah, most of those of Ezekiel, and, with the exception of parts of Daniel and Zechariah, all the other prophets—is possible, without a knowledge of the principles on which their figures are used; while of a large share of their predictions, a true explanation of the figures is an exposition of their whole meaning, and sets it forth with a beauty and force that are seen in no other method of interpretation. This is exemplified in the following exposition of the figures of Isaiah, chapter xiii.:

### A DESIGNATION AND EXPOSITION OF THE FIGURES OF ISAIAH, CHAPTER XIII.

The preceding visions relate almost exclusively to the Israelites, and foreshow judgments that were to be inflicted on them. A new series commences in the thirteenth chapter, in which the devastation of several countries, and overthrow of capitals whose population were to be the enemies of Judah, are foretold. The first announces the conquest and

desolation of Babylon, and was written probably one hundred and twenty or thirty years before that city became, by the destruction of Nineveh and the fall of the Assyrian power, the capital of the east.

1. Metonymy of sentence for the vision in which it was heard. "The sentence of Babylon which Isaiah the son of Amos saw," v. 1. The word translated sentence, though often signifying an announcement or oracle, sometimes denotes a burden, and seems to be used only as the name of prophecies that foreshow calamities. It is on that account supposed by some to be employed by a metaphor to indicate that that is the character of the predictions to which it is prefixed. It seems improbable, however, as there is but a slight analogy between a burden imposed on a human being or a beast, and a catastrophe by which a great city is reduced to ruin, or a country to desolation. The one is proportioned in some measure to the strength of the agent that is to bear it. The other overwhelms and destroys. It is probably, therefore, used by metonymy for the vision in which it was heard. If such is not its meaning, the verb "saw" must be used by a metaphor, as there are no indications that the prophet actually beheld the scenes he describes. The prediction was communicated to him by a voice, not by a visible exhibition, as in a symbolic revelation. It

was given in a vision or trance, nevertheless, in which he beheld the signals of God's presence, and was made conscious that it proceeded from him; and it is in that relation doubtless that he represents himself as having seen it. The verb therefore is used literally.

2. Apostrophe. "Upon a lofty mountain erect the standard; raise the voice to them; wave the hand, that they may enter the gates of the princes," v. 2. This was uttered by Jehovah; but was not a command to the prophet, as the verbs are in the plural. Some suppose it to have been addressed to angelic beings, others to the captive Jews, and others still to the population or soldiery of Media and Persia. It was not the office, however, of any of those to erect a signal for the collection of an army, or to summon them to invade Babylon and conquer its metropolis. That was the prerogative of the monarchs of Media and Persia; and it was they therefore who were called by the Almighty to gather their forces, and prepare to enter the gates of the Babylonian dynasty. It is a figure therefore of unusual dignity, bears the stamp of the Supreme who uttered it, and is appropriate only to him. The kings and hosts of the earth are under his dominion, and he has but to decree the punishment of his enemies by them, and they fulfil his will.

3. Hypocatastasis. God next addresses the prophet, and explains the foregoing command as addressed to those whom he had appointed to be the instruments of his vengeance. "I have given command to my consecrated, and I have called my mighty ones for my wrath, my exulters in pride," v. 3. The acts of commanding and calling are here substituted for analogous acts of providence by which the Median princes were led to attempt the conquest of Babylon. This figure also is peculiarly appropriate to the majesty of God, and indicates the absoluteness of his dominion over the agents he was to employ, and the certainty that his purposes were to be accomplished. Yet, this style, so immeasurably above the conceptions of men, and exclusively suitable to the Almighty, some modern neologians regard as a proof that the prediction was not the work of inspiration, but forged by some pseudo-Isaiah of a later age than the prophet. The Median princes are called consecrated, to denote that they were chosen and designated to be the executors of God's will.

4. Hypocatastasis. The prophet next speaks and describes what he heard. "A sound of a multitude in the mountains as of much people! A sound of the tumult of kingdoms, of nations gathered! Jehovah of hosts mustering a host of battle!" v. 4.

The act of mustering or reviewing a host is put for an analogous act of providence by which his instruments were led to assemble and muster them. The mountains from which the sound came, were those doubtless of Media and Persia. That it was the sound of a tumult of kingdoms and nations, implies that the troops of both kingdoms, and the various peoples and tribes that constituted their populations, were to be mustered for the war.

5. Comparison of the sound in the mountains to that of a vast crowd of people. What can transcend the beauty of this expedient to impress the prophet with the greatness of the hostile host, and the certainty of their advance? A confused sound of a numerous army, marching, shouting, and perhaps clashing their arms, was borne to him from the mountains of Persia, producing as vivid a realization as though he had been in their presence, heard their thundering tread and shout, and witnessed their rapid march.

6. Hypocatastasis. "They come from a distant land, from the utmost heaven; Jehovah and the instruments of his wrath to lay waste the whole land," v. 5. Here Jehovah is represented as at the head of the host he had marshalled, and leading it towards Babylonia, to signify that he was to conduct them on their way by his providence. By the

utmost heaven, is meant the remotest line of the horizon.

7. Apostrophe. The prophet now addresses the Babylonians. "Howl! for the day of Jehovah is near. Like desolation from the Almighty shall it come," v. 6. The day of Jehovah was the day in which he was to inflict his vengeance on Babylon.

8, 9. Metaphors in the use of "near," which is properly an adjective of place, and is employed by analogy in respect to time; and "come," which properly denotes a motion in space, but is used analogically in respect to time.

10. Comparison of the mode in which the day of Jehovah was to come, to that of desolation from the Almighty, that is in suddenness and resistlessness. Desolation from his hand is instantaneous and absolute; as in the devastation of Egypt by plagues, the overthrow of Pharaoh's army in the Red sea, and the destruction of the Assyrian host by pestilence.

11. Metaphor in the use of melt. "Therefore all hands shall be relaxed"—unnerved—"and every heart of man shall melt," v. 7. This most expressive figure is used to indicate that the heart of every one should lose all its wonted energy, courage, and hope, as metals when liquified lose their firmness. Dismay and consternation were to be complete and

universal, and render the Babylonians incapable of defending themselves.

12. Hypocatastasis. "And they shall be confounded; pangs and throes shall seize them," v. 8. Pangs and throes of the body are used doubtless as representatives of analogous affections of the mind. They were to be seized, not with sudden and painful diseases, but with a terror, anguish, and despair, that were to unnerve and overwhelm them as effectually as a violent paroxysm of corporeal agony could.

13. Metaphor. "Pangs and throes shall seize them." To seize is properly the act of an external agent. It is used here to indicate that the Babylonians individually would be as completely overpowered by terror and anguish, as they would be if each were grasped by a resistless antagonist, or a powerful beast of prey.

14. Comparison. "As a travailing woman they shall writhe," v. 8. Restlessness, and the assumption of attitudes like those which are prompted by bodily pain, are natural to persons suffering extreme anxiety and anguish.

15. Metaphor. "Each shall look at his neighbor with astonishment. Their faces shall be faces of flames," v. 8. That is, flushed with excitement, and perhaps confusion and shame. What a vivid deli-

neation is presented by these few strokes of the alarm and horror with which the prospect of being conquered was to strike them; and how natural was their terror! The capture of the city was to be followed by promiscuous outrage, pillage, and slaughter; and those who should survive were to exchange the position of conquerors for that of the vanquished, and perhaps be reduced to slavery, or driven into exile.

16. Metaphor in the use of cometh. "Behold the day of Jehovah cometh, severe with wrath and heat of anger, to make the land waste, and its sinners he will destroy from it," v. 9. To come literally signifies a motion in space. It is used metaphorically, when applied to time. Though a day of wrath, it was to be a day of justice. Those who were destined to destruction in it, were sinners.

17. Elliptical metaphor in the use of heat of anger, to express its vehemence.

18. Hypocatastasis. "For the stars of heaven and the constellations thereof shall not send forth their light; the sun is darkened in his going forth, and the moon shall not cause its light to shine," v. 10. Those orbs are doubtless employed as representatives of the monarchs and princes of Babylon, and their not giving their light and being darkened, denotes the failure of those rulers to discharge the

proper functions of their office at the time of the onset of the Medes. There is an analogy between the influence of those light-giving orbs on the world, and the proper agency of the rulers of an empire on their subjects. The failure of the Babylonian chiefs to fulfil the duties of their station as the rulers of that city, was to their subjects what the failure of the heavenly orbs to give their light would be to the world. The language indicates that a change in the sun, moon, and stars, was the cause that they were not to give their light,—not, as some have supposed, a peculiar condition of the atmosphere, or dense clouds. It was their state, not that of the air, —their ceasing to emit their light, not its being prevented from penetrating the atmosphere, that was to be the cause of the extraordinary darkness; and the event corresponded to these representations. Instead of guarding the gates, watching from the ramparts, and discovering the advance of the Medes along the channel of the river and entrance beneath the walls, and vigorously repelling them, they entirely neglected their duties, and spending the night in feasting and revelry, left the city to be captured without an effort to defend it.

19. Hypocatastasis. "And I will visit evil on the world, and upon the wicked their iniquity," v. 11. To visit evil on a nation is to inflict it. That

act of God is here put for acts of his providence by which men would be used to inflict those evils. The evil and iniquity to be visited on them, were to be the evil and iniquity which they had inflicted on others. They who had wantonly slaughtered, robbed, and oppressed others, were now themselves to be conquered, oppressed, and slaughtered. The word rendered world, properly signifies the inhabited earth; and is used to denote the Babylonian empire, which was to embrace so large a share of the known world, as naturally to receive that denomination.

20. Metonymy in the use of the world for its population. It was the Babylonians who had been guilty of the evils which God was now to avenge, and they, not their territory, were to suffer similar injuries from their enemies.

21. Metaphor in the use of bring down, a change in space, to express an analogous change in the affections of the Babylonian tyrants, by the loss of their supremacy. "And I will cause the arrogancy of the proud to cease, and will bring down the haughtiness of the tyrants," v. 11. They were to be hurled down in a moment from the height of power to dependence, from glory to disgrace, and from tyrannizing over others to a helpless subjection to the caprices of their conquerors, and their pride

and haughtiness give way to dejection and despair.

"And I will make man rarer than fine gold, and a human being than the ore of Ophir," v. 12. So vast was to be the slaughter, and so general the removal into distant countries of the survivors who should be capable of engaging in insurrection, that a man should be rarer among those still remaining in the city, than pure gold and golden ore would be, after they had been pillaged by their conquerors.

22. Hypocatastasis. "Therefore I will make the heavens tremble, and the earth shall be shaken out of its place in the wrath of Jehovah of hosts, in the day of the heat of his anger," v. 13. The heavens are used as representatives of the Babylonian rulers, and the earth of their subjects; and the act of God in causing the orbs to vibrate from their stations and shaking the earth from its place, by which the physical world would be involved in disorder and ruin, is employed to represent analogous acts by which the Babylonian empire would be thrown into a resembling disarray and precipitated to destruction. With whom but the Almighty could such a conception have originated? And what other image could he have employed so suited to indicate the absoluteness of his dominion, and the ease with which he was to accomplish his purposes?

23. Elliptical metaphor in the use of heat—of anger—to denote its vehemence.

24, 25. Comparisons. "And it shall be like a roe chased, and like sheep with none to gather them; they shall each turn to his own people, and flee every one to his own land," v. 14. This indicates the total dissolution of the government. The population who were to be gathered from distant countries into Babylon, and the troops assembled there from the provinces, were to endeavor to escape and return to their several countries. Some were to be pursued by the conquerors, like a roe by the hunters; some were to fly in confusion and without a guide, like a flock without a shepherd. But their efforts to escape were to be unavailing. "For every one found shall be thrust through, and every one joined shall fall by the sword," v. 15. That is, every one attempting to fly singly, if overtaken, was to be thrust through with a javelin or spear, which was the mode in which a pursuer would naturally dispatch his victims. And all who should unite to repel their assailants, were to fall by the sword, which was the weapon commonly employed in close combat on foot. The prediction indicates the promiscuous slaughter of those who should attempt to escape from the enemy.

Those, however, who continued in the city were

not to escape. The conquerors were to be as merciless towards the unarmed and defenceless as towards the flying troops. "And their children shall be dashed to pieces before their eyes; their houses shall be plundered, and their wives ravished," v. 16. These were, doubtless, outrages the Babylonian troops had in the sack of cities inflicted on others. The evil of this kind they had perpetrated was now visited on them; and their haughtiness and pride brought down, as they had humbled the arrogance of those who had fallen under their power.

26. Elliptical metaphor in the use of fruit of the womb, for offspring. "Behold I excite against them the Medes, who will not regard silver, and as for gold they will not delight in it. The bows shall dash the youth in pieces; and the fruit of the womb they will not pity; their eye shall not have mercy on children," v. 17, 18. What an end of the honor, splendor, and luxury of the inhabitants of that proud capital, to fall helplessly into the hands of such conquerors! This picture of the unsparing cruelty of the Medes is verified by the narratives of the Greek historians. They were accustomed to display a savage barbarity towards those whom they vanquished.

27. Metonymy, of the eyes for the mind, which perceives through them. The helpless and suffering

appeal more strongly to the sympathies when beheld, than when a mere description of them is heard. To say that the eyes of conquerors will not have mercy on children, is to exhibit them as not to be moved to pity and forbearance by a spectacle that is naturally adapted more than any other to touch the hearts even of the cruel, and soften them to gentleness.

28. Metonymy in the use of the abstract for the concrete; or of a quality for that to which it belongs. "And Babylon the beauty of kingdoms" —that is, the most beautiful city of the kingdoms,— "the glory"—that is the most glorious of the objects—" of the Chaldees' pride, shall be like God's overthrowing Sodom and Gomorrah," v. 19. The expression indicates that its splendor was such that it was the object of boast and pride, and shed a lustre over the whole empire.

29. Comparison of its overthrow to that of Sodom and Gomorrah. Its destruction was to resemble theirs, not in the instruments by which it was to be accomplished, or its immediateness, but in its completeness. It was to be as extraordinary, as resistless, and at length, though occupying a series of years, as absolute as that of the cities of the plain.

"It shall not be inhabited for ever, and it shall not be dwelt in from generation to generation;

neither shall the Arab pitch tent there; nor shall the shepherds cause" their flocks "to lie there," v. 20. No language could more strongly depict its utter desolation. It was not only never again to be inhabited as a city, but no family or even individual was to reside in it from generation to generation. The Arabs that were for a long series of ages to have possession of the neighboring territory, were not even in their marches to pitch tent there; and the shepherds that were to pasture their flocks in the surrounding plains, were not to cause them to lie down there. But it was not only to be shunned by human beings; it was to become the abode of wild and worthless animals, that choose the most solitary and dismal scenes for their residence.

30. Metaphor in the use of full. "But creatures of the desert shall lie there, and their houses shall be full of howls, and there shall the daughters of the ostrich dwell, and wild goats shall gambol there," v. 21.

31. Elliptical metaphor in the use of daughters for the female young or brood of the ostrich.

32. Metaphor in the use of near, which is an adjective of place instead of time. "And wolves shall howl in his houses, and jackals in their luxurious palaces. And her time is near to come, and her days shall not be prolonged," v. 22. The sym-

bolic Babylon of the Apocalypse is in like manner to become, on its fall, the dwelling of the most odious moral beings. "Great Babylon is fallen, is fallen, and is become the habitation of devils, and the hold of every foul spirit, and a cage of every unclean and hateful bird."—Chap. xviii. 2.

This example shows that the exposition of the figures of such a prophecy, is an exposition of nearly its whole sense; and that it presents the scenery of the prediction, the actors, the actions, the events, and the impressions which they make on those who witness and share in them, with a vividness and beauty to which unfigurative language is altogether unequal. As compared to such a composition, a plain literal description is but what, in painting, a mere outline sketch is to a delineation exhibiting the whole figure in its living attitude and colors, and indicating the thoughts and passions that glow in the features and beam from the eyes; so an interpretation of such a prediction that neglects its figures is but what a dry sketch is to a full and life-like picture—is but what a withered landscape, a leafless forest, is to a wide scene of cultivated fields, orchards, and wooded hills, when arrayed in the fresh verdure, and decked with the gorgeous blossoms of spring.

What is the figure in verse 1? How does it appear that it is not a metaphor? Was the prediction communicated to the prophet? What is the figure, verse 2? Who was addressed? Who is addressed in verse 3? What figure is used? Is it appropriate and lofty? What is the first figure, verse 4? What was it that the prophet heard? What is the second? What is the character of the verse? What figure is used, verse 5? What figure occurs first in verse 6? What was the day of Jehovah? What words are used figuratively, verse 6? What figure besides is there in it? By what figure is "melt" used, verse 7, and what does it express? What nouns are used by a figure, verse 8, and how? What verb in it is used by a figure, and how? What figure is the third in the verse? What is the fourth? What does the last imply? Explain the figure, verse 9? What figure is used, verse 10? Explain it. Name and explain the figures, verse 11. Is there any figure in verse 12? Name and explain the chief figure, verse 13. What is its character? What other figure is there in it? Point out the figures, verses 14, 15. What is taught by them? What figures occur, verses 17, 18? Explain them. Explain the first figure, verse 19. Explain the second figure, verse 19? What is taught, verse 20? What figures occur, verse 21? What word is used by a figure, verse 22? Explain it.

## CHAPTER XIV.

### THE RESULTS OF THE LAWS OF FIGURES IN THE INTERPRETATION OF THE SCRIPTURES.

The knowledge and observance of the laws of figures in the interpretation of the Scriptures, especially of the prophetic parts, are necessary, not only to unfold their sense with adéquate certainty and vividness, but to rescue them from misconstructions and perversions to which the ordinary method of exposition subjects them. As the figures which we have enumerated and explained are the only figures of language, and the laws which we have stated are their only laws, the common method of interpretation, which assumes that there are other species of figures, and other laws of their construction, mistakes literal for tropical language often, confounds the different figures with each other, and disregards their proper nature—involves the most serious errors.

Of these, one of the most frequent is the disregard

of the peculiar office which the figures fill, and ascription to them of an undefined, vague, and indeterminable power. To get rid of the grammatical sense of passages, interpreters often pronounce them *figurative*, without determining what their figures are, if they involve any, or showing what effect they have on their meaning, as though their being tropical, if they are so, were a proof, on the one hand, that their philological is not their true meaning; and, on the other, that their real sense is either vague and uncertain, or else left to be determined by conjecture or fancy. The result accordingly is, a rejection of their true meaning, and the substitution of a false one in its place. If such passages were really figurative, these interpreters should be able to show what the specific tropes are that exist in them, and constitute them figurative; and prove, by their proper laws, that they are the vehicle of that special sense which they ascribe to them. That they do not, and cannot do this, is at once a proof of the error of their construction, and of their want of a just understanding of the nature and laws of figurative language. Instead of rendering the meaning of propositions obscure and uncertain, the very office of tropes is to exemplify and illustrate the objects to which they are applied by analogies, and set forth the thoughts which are meant to be

expressed more clearly and impressively than is practicable by mere literal language.

Another common error is the ascription of specific figures to passages in which no such figures, nor any others, exist. Hundreds of examples might be quoted of this mistake. It will be sufficient to allege a single one, in the interpretation of Christ's prediction (Matt. xxiv. 30):

"And then shall appear the sign of the Son of Man in heaven: and then shall all the tribes of the earth mourn: and they shall see the Son of Man coming in the clouds of heaven with power and great glory."

Here are three propositions. 1. That the sign of the Son of Man in heaven shall then be apparent. 2. That all the tribes of the earth shall then mourn. 3. And that they—all the tribes of the earth—shall see the Son of Man coming in the clouds of heaven with power and great glory. The nominative of the first of these propositions, or that of which the affirmation is made, is the sign of the Son of Man in heaven; the nominatives of the second and third, are all the tribes of the earth. Now these propositions are by many regarded as metaphorical; and the events accordingly which they foreshow are held to be wholly different from those which they lite-

rally express; and to have happened at the siege, capture, and destruction of Jerusalem by the Romans in the reign of Vespasian. But it is a total error. There is no metaphor in them. It is seen from the 4th and 5th characteristics of that figure, that it lies wholly in the affirmative part of the proposition in which it occurs, in contradistinction from its nominative, or the subject to which it is applied; and that it consists in the ascription of something to its nominative that is not proper to its nature; as when the fields are said to smile, the metaphor lies in the use of the verb smile, and in the ascription by it to the fields of a movement of which they are not literally capable, in order to signify, that when decked with verdure and flowers, and lighted up by the beams of the sun, they exhibit a cheerfulness that resembles a smile of the human countenance. But there is no such incompatibility of the acts or states here foreshown with the subjects of which they are predicted. It is not incompatible with the nature of the sign of the Son of Man in heaven that it should be visible to men. So far from it, its office as a sign, that is, as a portent, a signal, a harbinger, will necessarily require that it should be apparent. An invisible sign, an imperceptible signal, were a contradiction. Nor is it impossible to the nature of the tribes of the earth,

that they should see the Son of Man coming in the clouds of heaven with power and great glory, and that they should mourn because of it. Instead, they are acts that are proper to them, and such as they will naturally and unavoidably exert, when the advent of Christ takes place. The supposition that those propositions are metaphorical is thus altogether mistaken, and betrays an extraordinary inconsideration of the nature of the figure.

On the other hand, it is equally apparent that the language is not metaphorical, from the consideration that there are no analogous events which the verbs can be conceived to denote. As according to the third law of the metaphor, the nominative, or name of the subject to which it is applied, is always used in its literal sense, and denotes the actual agent or subject of the act or event which the figure is employed to express;—the sign of the Son of Man in heaven is to be the actual subject of the event, whatever it be, that is denoted by the sign's appearing. What analogous event then is there, which its appearing —that is, its becoming visible to men—can, on the supposition that the verb is used by a metaphor, be conceived to denote? There plainly is none. Let these interpreters search the whole realm of events, and they will find it impossible to designate one

that shall at once be proper to the nature of a sign or signal, and yet shall not be its actually appearing; while it shall nevertheless *resemble* its becoming apparent. In order to be a signal, it *must* be perceptible by the senses; and if at a considerable distance, as it undoubtedly will be, that is beyond the limits of our atmosphere, must be perceptible by the eye; as sound, the only other medium of perception, cannot be propagated from beyond the circuit of the atmosphere. It is equally impossible, also, to conceive of resembling acts which the seeing of the Son of Man coming in the clouds of heaven, and mourning because of it, can denote. All the tribes of the earth are, according to the third law of the figure, to be the agents of the acts, whatever they are, denoted by seeing the Son of Man, and mourning.

What act, then, at once proper to their nature, and yet differing from mourning, while it resembles it, can their mourning be conceived to signify? Or what act, at once proper to their nature, and yet differing from seeing the Son of Man coming in the clouds, while it resembles it, can their seeing him coming in that manner be imagined to denote? Can these interpreters designate any? A *seeing* of the Romans invading Judea, and besieging, capturing, and destroying Jerusalem, is not such an analogous

act; as, to say nothing of the difference of the object, the act, in order to be analogous, must not be an act of *sight*, which would be identically the same; but an act of perception, by a different organ at least, or by the intellect instead of the senses. Besides, there is no analogy between Christ's coming in the clouds with power and great glory to destroy his enemies, redeem his people, raise the holy dead, and establish his throne on the earth, and the Roman army invading Judea, and capturing and destroying Jerusalem. No personages, no acts, no events, can be more utterly unlike. The fancy that the passage is metaphorical is thus altogether groundless, and the meaning which it is employed to fasten on it a wild extravagance. Had these interpreters understood the laws of the metaphor, they would not have run into this extraordinary error.

Another frequent error, is the disregard of the proper characteristics of figures that exist in passages, and ascription to them of functions that are wholly foreign to their nature. There is an example of this in the construction that is often put on Matt. xxiv. 27:

"For as the lightning cometh out of the east, and shineth even unto the west, so shall also the coming of the Son of Man be."

This is a comparison; or affirmation that the Son of Man's coming shall be like the lightning coming out of the east and shining unto the west. By the second law of the figure, the *names* of the things compared, the Son of Man's coming, and the lightning's coming and shining, are used in their literal sense; and accordingly the event foreshown in the prediction is the Son of Man's literal coming in visibility and conspicuousness to the eyes of men, like the lightning's coming out of the east and shining unto the west. Nothing can be more clear and indisputable than this. If the names of the agents and acts were not used in their literal sense, there would be no means of knowing what the event is that is foreshown by the prediction, nor what being is to be the agent or subject of it. If Christ is not the being whose act is meant by his coming, who is that being? If the event denoted by his coming is not a real personal coming, visible and conspicuous, like the lightning that flashes from one side of the firmament to the other, what is the event that his coming is used to foreshow? No satisfactory answer can ever be given to these questions.

Yet many writers, wholly unaware of this great law of the figure, speak of the expression as though it were metaphorical, or ascribe to it some other wholly

foreign nature, and construe it as a prediction of the march of the Romans into Judea to the siege and destruction of Jerusalem nearly eighteen hundred years ago. No construction could involve a grosser violation of the figure and the passage. It is impossible, from the nature of the comparison, that the Son of Man's coming can denote anything else than his literal personal coming; precisely as it is impossible that the lightning's flashing from the east unto the west can denote anything but the flashing of that element in that manner. Christ's coming, moreover, in the dazzling pomp of deity, darting avenging fires from his chariot wheels, is to present a vivid resemblance in conspicuousness, though it is immeasurably to transcend it, to a shaft of lightning that leaps from a midnight cloud, and darting to the west fills the whole scene for a moment with a noonday effulgence; but no such resemblance is presented to it by a slow marching army of Romans, who could have no general visibility like a brilliant object in the heavens, but must have been absolutely invisible to all who were not in their immediate vicinity. A just understanding of the figure would have withheld these writers from such a misconstruction of it, and such a violation of the prophecy.

A strict adherence to the laws of figures in the

interpretation of the Scriptures will set aside a vast number of similar misconstructions that are now current, and restore the perverted passages to their true sense.

## CHAPTER XV.

### THE RESULTS OF THE LAWS OF FIGURES IN THE INTERPRETATION OF THE SCRIPTURES.

ANOTHER, though less frequent error, is the assumption, as shown chapter XI., that narrative, or commemorative portions of the sacred volume, in which the rhetorical figures are employed in the usual manner, are nevertheless *themselves taken in the whole as narratives*, tropical; and that the events therefore which they relate or describe are not those which they actually denote; but that they are used representatively, and signify a different and analogous class. The effect is, accordingly, on a mere fanciful and arbitrary assumption, to set aside the true meaning of such passages, and force on them a foreign and false sense. It is most unjustifiable, therefore, and dangerous, as it enables the interpreter, under the pretence of a law of language, to reject the revelation God has made in any portion

of the Scriptures, and substitute a lawless dream of his fancy in its place.

There is an example of this in the interpretation many writers put on the xviiith Psalm, in which David commemorates a personal visible interposition of Jehovah, to deliver him from the hands of his enemies who were plotting his assassination. Thus Professor Stuart treats that representation of the appearance of the Almighty in his cloudy chariot, and extrication of the psalmist from danger, as a mere drapery of thoughts, or occurrences of a wholly different kind, fabricated by the writer, for the purpose of giving dignity and beauty to the poem. What those thoughts or events were, however, he does not show; nor could he have presented any statement of them, had he attempted it, that would have possessed the least air of probability; for if, as he asserts, the acts of God which are gratefully and adoringly commemorated are purely fictitious and representative, the gratitude and adoration which they are exhibited as exciting must, on the same principle, be held to be representative also; and the whole is turned into an inexplicable enigma; for what merely resembling sentiment and act can gratitude and adoration be supposed to represent? It is rather, indeed, a trifling and impious farce; for why should acts be

fabricated as grounds of adoration, unless it be that none that are real can properly excite those affections, and be made the theme of commemoration? In setting aside what the hymn actually commemorates, he thus rejects its whole meaning, and exhibits it as a mere empty and heartless pageant.

Other writers have also treated the interposition of God celebrated in that Psalm as representative of a different act. Jerome regarded it as prophetic, instead of commemorative, and as having had its accomplishment chiefly in the miraculous events that attended Christ's death and resurrection. He says: Totus hic Psalmus sub persona David ad Christum pertinet. "The whole Psalm under the person of David refers to Christ." He accordingly treats all the elements of the theophany, v. 6–16, as representative. The trembling of the earth prefigured Christ's passion. The mountains symbolized the proud, and their foundations demons; the fire denoted compunction; the water tears; and the coals of fire man's fallen nature illuminated at Christ's coming through baptism or repentance. Whether he supposed the Psalmist had himself been the subject of such a miraculous deliverance as he describes, he does not indicate. Several commentators also of the seventeenth century referred the Psalm to Christ.

Later writers, however, as Rosenmüller, Hengstenberg, Maurer, and Alexander, regard the intervention of Jehovah, which the Psalmist depicts, as supposititious or conceptional merely, and designed simply to represent in an emphatic and impressive form the deliverances God had wrought for him by his providence; but hold that it is figurative instead of symbolical. Thus, in regard to the question whether the description of the tempest is to be understood figuratively or historically, Rosenmüller says: "It seems to be a poetic image which simply indicates that God was angry at the enemies of David, and moved by his prayers against them, delivered him—while supplicating—in a wonderful and glorious manner. Maurer also represents it as an εἰδωλοποιησις, a mere piece of imagery, exhibiting God as appearing at David's supplication, amidst lightning, and thunders, and an earthquake, and means nothing more than simply that God aided David.

None of these writers, however, give an adequate reason for their view of the passage. If correct, it should be verified by an analysis of the language, identification of the figures which it involves, and demonstration from their nature, that the descent of Jehovah which it describes, was merely tropical, not real. If it is figurative, the figure by which it is expressed should be designated, and the mode in

which it fills its office defined and demonstrated. If no such figure can be pointed out in it, or shown to exist, their supposition must be mistaken.

The reason given by Rosenmüller, for regarding it as tropical, is that David employed the image of a tempest in imploring Jehovah (Psalm cxliv. 5) to interpose for his deliverance; and that the other Hebrew poets described him, when angry and about to overthrow the enemies of his people, as shaking the earth and smiting the whole world with tempests and thunderbolts (Is. xxix. 6; Nahum i.; Hab. iii.; Haggai ii. 21; Zech. ix. 14, xiv. 3). But he there assumes what he should have proved, that these passages, all of which but the first are prophetic, are not to be literally accomplished. Psalm cxliv. 5–7, is a prayer, and so far from bearing any marks of a figure, is properly to be regarded as founded on the fact that God had, at the time it was composed, already interposed in that miraculous manner, as commemorated in Psalm xviii., and granted him such a deliverance. Had the Most High actually descended in such a form, and rescued him from impending danger, it certainly would have been most natural and appropriate when again environed by enemies, that he should ask another interposition in the same form. But it would have been wholly unnatural, had God never appeared for his aid in

such an extraordinary mode. The pious now, though often receiving extraordinary deliverances, never ask miraculous interventions for their extrication from the power of enemies, or relief from alarming dangers. It would be regarded as indicating both very mistaken views of his government, and a fanatical spirit. And if God had wrought no miracles for David's relief and protection, but had granted him only the ordinary aids of his providence, which his children generally enjoy, why would it not have been as inappropriate and unnatural in him to have prayed for an intervention in such a visible form for his extrication from the evil that threatened him?

The prayer, then (Ps. cxliv. 5–7), may justly be considered as a proof that God had already actually granted him a deliverance like that which he there invokes, and that the interposition, therefore, which he commemorates (Ps. xviii. 6–16), was a real and visible theophany, such as he represents. It was no more miraculous and wonderful than the inspiration which he enjoyed, and the peculiar communications and promises that were made to him. It was no more extraordinary than the visible manifestations of himself which God granted to Abraham, Moses, Joshua, Isaiah, Ezekiel, Elijah, and is as credible therefore as they are. Of the other passages to

which Rosenmüller refers, (Nahum i. 1–6), is descriptive of the mode in which God was accustomed to interpose for the deliverance of his people, and the communication and enforcement of his will, as in Egypt, at the Red Sea, and at Sinai; and instead of disproving, therefore, shows that it was in harmony with the administration he was exercising, that he should have interposed in that miraculous manner three hundred years before for the extrication of David from his enemies. On the other hand, Is. xxix. 6, Habak. iii., Hag. ii. 21, and Zech. ix. 13–16, and xiv. 1–9, are predictions of God's visible interposition for the deliverance of the Israelites at their last great conflict at the time of their restoration, that are accordingly to have a literal accomplishment. There not only is no ground whatever for the supposition that they are figurative, but it is inconsistent with their nature. Instead of an obstacle, therefore, they present an additional reason for regarding the interposition described (Ps. xviii.) as an actual theophany.

The ground on which Hengstenberg regards that part of the Psalm as tropical, is, in like manner, not that there are any specific figures in it which show by their nature that the theophany which it celebrates was merely conceptional, but only that the song is represented in the title to have been com-

posed after David had been delivered from all his enemies. That it was not written, however, till near the close of his life, when his conflicts were over, is no proof that the deliverances which it commemorates were not such as he represents them, any more than the fact that his deliverance from Saul took place many years before the Psalm was written, proves that his description of it is figurative instead of literal. Neither he nor the other writers to whom we have referred, seem to have suspected that there are any obstacles in the language itself to the supposition that it is tropical; and were led, perhaps, in a measure to regard it as such, by a feeling that it was too extraordinary to be probable that God had interposed in such a manner to rescue the Psalmist from danger.

The question whether it is figurative or not, and, especially, whether it is to be regarded as figurative simply on account of the nature of the interposition which it ascribes to God, is one of great moment; as if the mere fact that it was a visible appearance in the clouds, with lightnings, thunders, and hail, irrespective of the language in which it is described, is to be taken as a proof that it is figurative, it will result that all the other similar manifestations which are narrated or predicted in the Scriptures must also be regarded as merely tropical; as to our first

parents in Eden, to Abraham, to Jacob, to Moses on Mount Horeb, to the Israelites at Sinai, to Joshua, to Isaiah, Elijah, Ezekiel, Daniel, and John, and no evidence whatever be left that he has ever revealed himself to the senses of any of our race. All those and other narratives of the personal revelation of himself are converted into myths or fictions. And if his visible presence was the mere work of the prophet's fancy, the communications he is represented to have made must naturally be regarded as imaginary also. If it is maintained that God did not in fact manifest himself to their senses, how can it be held that that which is related by the prophets to have been heard by them in his visible presence, is to be regarded as any the less the work of their imaginations? The question whether God has in fact made any such communications to men as the Scriptures represent, may thus fairly be considered as turning on the question whether the visible revelations of himself which they record, like that described (Ps. xviii.), were real, or the mere product of the prophet's fancy.

The question, however, whether the description of David's deliverance is figurative or not, is not to be determined by the nature of the interposition by which it is represented to have been accomplished, but by the language in which it is depicted. I

propose, therefore, to try it by that test, and to show that that which it describes was a reality, not a fiction. In order to this I will point out the several figures that occur in the Psalm, and explain them by their laws.

1, 2. Metonymies. "To the chief musician, by David the servant of Jehovah, who spake unto Jehovah the words of this song, in the day Jehovah freed him from the hand of all his foes, and from the hand of Saul," v. 1. The hand of his foes is used here by metonymy for their power which was exerted by their hand, and the hand of Saul, for his power. The denomination of David the servant of Jehovah, indicates that he sustained a peculiar relation to him and filled an important office towards his chosen people, and may be considered as implying that that sacred and extraordinary relation was the occasion of God's interposing in the majestic manner he celebrates, to rescue him from the enemies that were conspiring against his life. It was as the predestined monarch of Israel and progenitor of the Messiah that God descended in a whirlwind to deliver him from the grasp of his foes, and it is as such that he celebrates that wonderful act. That his extrication from the hand of Saul is mentioned, in addition to his deliverance from his other enemies, is probably because it was that extri-

cation that was wrought by the visible interposition of the Most High.

3. Metonymy of the effect for the cause. "And said, I will love thee, Jehovah, my strength," v. 2. Strength is here put for the source or giver of strength. The effect of God's extraordinary dealings was to fill his heart with love, and to impress him with the feeling that he should continue to cherish it.

4, 5. Metaphors in the use of rock and fortress. "Jehovah is my rock and my fortress and my deliverer," v. 2. This imagery is suggested by the nature of the protection he had enjoyed. Had he been celebrating a preservation from pestilence or famine, it would have been unsuited to the species of danger from which he was shielded; but it is appropriate in the highest degree to indicate his preservation from the armed foes who had sought to take his life. God had been to him, what an inaccessible rock and an impregnable fortress are to one whom they protect from the approach of his foes. What an emphatic description of the perfect safety he had enjoyed, while apparently exposed to the greatest perils!

6, 7, 8, 9. Metaphors in the use of rock, and shield, horn, and high place. "My God is my rock; I will trust in him; my shield, and the horn

of my salvation, my height," or high place, v. 2. The word here translated rock is used to denote, not an impregnable barrier, but an unchangeable support. The Psalmist had experienced God's unvarying faithfulness, through the vicissitudes of a long life; and trusted in him as unalterable in his attributes and purposes. He had been to him as a shield, also, that intercepted all the weapons that were aimed at him; and as a horn like that of a powerful animal by which assailants are repelled; and as a height or elevated place, in which, after having escaped his enemies, he had reposed in safety. A horn of salvation, is a horn that saves, by the repulse of an antagonist. The relation in which God is exhibited as a defender and deliverer in these several figures, varies according to the object that is used for exemplification; as an inaccessible cliff, an impregnable fortress, a rock that cannot be undermined, a shield that intercepts the arrows that are shot, and the blows that are aimed at him who holds it, a horn that rebuts and drives back assailants, and a lofty height which yields him a safe station after the battle is over. What a towering sense these images bespeak of the agency of God in his protection, and of the absolute security he had enjoyed at the periods of his greatest seeming hazard! He ascribes his deliverance wholly to God.

Though he had been watchful, fertile in expedients, and brave, he makes no allusion to the exertions he had made to preserve himself. It was owing to God altogether that success at any time attended those efforts, but it was not through them that he was saved, but a direct and visible interposition of the Most High. Had it not been for that intervention, he would have perished by his enemies.

Under this sense of the past, the Psalmist expresses his purpose to continue to invoke God, and his assurance that he should still be preserved by him. "I will call upon Jehovah, who is to be praised, and from my enemies I shall be saved," v. 3. Such is the disposition to supplicate his aid, and to rely on him for support and protection, with which their experience of his mercy ever inspires his children. It was raised in the Psalmist to an extraordinary strength by the greatness and directness of the deliverances he had received. After indicating in this beautiful manner the relations in which he contemplated God as his preserver, and expressing the feelings and purposes with which it inspired him, he proceeds to describe one of the deliverances God had wrought for him.

10, 11, 12, 13. Hypocatastases. "The cords of death compassed me about, and the waters of destruction frightened me; the cords of hades surrounded

me; the snares of death met me," v. 5. By the cords of death are not meant cords with which death binds, nor in which it catches its victims, and brings them within its reach; as death employs no such means to obtain those on whom it exerts its power. Its office is conceived to lie exclusively in killing, not in hunting those whom it is to kill. Its cords, therefore, are cords that make death sure to those who become entangled in them. The waters of destruction are waters or torrents that sweep those to destruction who are involved in them. By some expositors they are rendered the waters of worthlessness. If that is the true sense, a torrent is probably meant of polluted water, charged with carcases and every species of filth, such as in a deluging rain rushed down the valley of the son of Hinnom, and that terrified him by a prospect of being swept away and consigned to a burial amidst such disgusting objects. The other, however, is more probably the meaning. The cords of hades or the grave are cords which bind for the grave all who become involved in them; not cords with which the grave itself binds its victims, as the grave is not an agent; and those who are in its domains do not need to be bound to prevent their escape. The snares of death are in like manner snares that make their death certain who are entangled in

them. And these instruments of destruction and forms of danger are put by substitution for others of an analogous kind with which he was environed by his enemies. This is shown v. 17, in which he explains that it was from his strong enemy, and from haters that were too powerful for him, that God delivered him on this occasion. And these substitutes indicate doubtless the nature of the measures that were devised for his destruction. It was to be by stratagem. A scheme was laid to surround him in some position from which it was presumed he could not escape. A band of lawless soldiers were to rush on him like a resistless torrent, and assassinate him. Arrangements were made for his immediate burial, also, not improbably, that his death might not be at once known. The snares of death were set in his way also, or measures devised for seizing him if he attempted to escape by flight. These representatives are suited to indicate a device of that sort. They bespeak a plot to murder him; not a purpose to destroy him in an open battle.

The occasion to which he refers, it may be presumed, was that mentioned 1 Samuel xix. 11, 12, when Saul sent persons in the night to watch his house and slay him on his going out in the morning. They were probably stationed round his dwelling to

intercept him, if he attempted to fly; and it was doubtless at the moment when Michal let him down from the window, that the tempest burst on the place, the Almighty enthroned in the clouds revealed himself to him, and assured him of deliverance; while the flashing lightning, the crashing thunder, and the storm of hail and rain, occupied the attention of the assassins, and driving them from their stations, allowed him to elude them and fly. This is confirmed, moreover, by the consideration that the tempest, like his flight, was in the night, as is indicated by the darkness which at intervals prevailed.

It is a further corroboration of it also that it accounts for his escape without attracting the notice of the assassins, and for the absence from the narrative of any intimation that Saul reproached them for remissness. How, when environed by guards set expressly to watch and intercept him, could he have eluded their notice, and passed out of their circle, unless some such extraordinary cause had distracted their attention, or driven them from the scene? And unless there was some such adequate reason, how is it to be explained that Saul seems not to have reprimanded them for not accomplishing their errand? The supposition that that was the occasion to which he refers, is thus in har-

mony with all the particulars of the narrative the sacred historian has given of it.*

The Psalmist next states the thoughts and feelings to which the sense of these dangers prompted him.

14. Metaphor, in the use of temple. "In my distress I will invoke Jehovah, and to my God will cry; He will hear from his temple my voice, and my cry before him will enter into his ears," v. 6. The heavens are called his temple or palace, because it is there that he reigns, and receives the homage

* "Saul also sent messengers unto David's house, to watch him, and to slay him in the morning: and Michal, David's wife, told him, saying, If thou save not thy life to-night, to-morrow thou shalt be slain. So Michal let David down through a window: and he went, and fled, and escaped. And Michal took an image and laid it in the bed, and put a pillow of goats' hair for his bolster, and covered it with a cloth. And when Saul sent messengers to take David, she said, He is sick. And Saul sent the messengers again to see David, saying, Bring him to me in the bed, that I may slay him. And when the messengers were come in, behold, there was an image in the bed, with a pillow of goats' hair for his bolster. And Saul said unto Michal, Why hast thou deceived me so, and sent away mine enemy, that he is escaped? And Michal answered Saul, He said unto me, Let me go; why should I kill thee?" Sam. xix. 11–17. It is apparent from this, that the assassins had withdrawn from David's house, and without suspecting his escape. That would have been natural if such a storm had occurred; but how is it to be explained on any other supposition?

of his subjects. "Jehovah is in his holy temple, Jehovah, in heaven is his throne" (Ps. xi. 4). He here depicts the thoughts and emotions which his danger excited, as though they were present again. He did not rely on his own exertions to save himself, but instantly cried to God, and with an assurance that he would hear him.

"Then did the earth shake and quake, and the foundations of the mountains trembled and were shaken, because he was angry," v. 7. David had but uttered his supplication, when an earthquake announced to him that Jehovah had heard his cry, and was to interpose in anger to repel his enemies. This language is not tropical—as the writers to whom we have referred suppose—but literal. The verbs are not used by a metaphor, as in that figure the nominative of the affirmation is always used literally, and is the subject of that which the figure expresses. If these verbs then are supposed to be used metaphorically, the earth and mountains must still be the subjects of that which their trembling and quaking denotes; not as those critics suppose, some other objects that bear to them an analogy. The agitations, moreover, which those verbs ascribe to the earth and mountains, are compatible with their nature, and often actually take place. They cannot be used therefore by a metaphor; as in that

figure, that which is affirmed, is never literally true of the subject to which it is applied, but only something of a resembling nature; as when man is denominated a lion, to denote his courage or nobleness; and God is called a shield, to signify that he acts as the protector of his people. But there is no such transference of the verbs shake, quake, and tremble, to the earth and mountains from a different class of objects to which they are exclusively applicable in their literal sense. They are as literally applicable to the earth and hills, as to any other objects in the material world. The earth and mountains must of necessity, therefore, be taken as the subjects of that which those verbs denote; and they must be interpreted as signifying, according to their literal meaning, a shaking of the earth, and trembling of the foundations of the hills.

Nor are the earth and mountains used by hypocatastasis, as representatives of analogous objects. There are no analogous objects of which they can be supposed to be substitutes. They cannot be representatives of Saul and his assassin soldiers. An earthquake is an appropriate symbol of a political convulsion. But there was no such convulsion of the Israelitish kingdom at that epoch. The agitation of the earth was consequential on David's prayer, and was a signal of God's anger at the plot against

his life; but Saul was not agitated in consequence of that prayer, nor was he aware of it, or of God's anger. The earth and mountains then, and their quaking and trembling are not used as representatives of a different class of objects and events. But there is no other figure that can be supposed to exist in the passage. There is no comparison, metonymy, synecdoche, or personification in it. All the objects mentioned in it are exhibited according to their real and ordinary nature. It must be taken, therefore, as absolutely literal; and the shaking and trembling which it ascribes to the earth as a literal earthquake. And this makes it certain that the theophany which is next described, was a real and visible interposition, and of the nature which the Psalmist represents.

15. Metonymy of the heavens or atmosphere, for the clouds of the atmosphere. "Then went up smoke in his wrath, and fire from his mouth devours. Coals are kindled from it. And he bowed the heavens and came down, and gloom was under his feet," v. 8, 9. He is said to have bowed the heavens or sky, to indicate that he caused the clouds occupying it, on which he was enthroned, to descend nearer to the earth.

16, 17, 18. Metaphors in the use of rode, flew, and wings. "And he rode on a cherub, and flew; he

flew on the wings of the wind," v. 10. The throne of Jehovah was sustained doubtless like that on which he was seen by Ezekiel, by cherubim. It was borne along by the clouds that were beneath it, and it is to express that motion that God is said to have ridden. He is said also to have flown, to signify the rapidity of his descent; and by an elliptical metaphor, the winds are exhibited as having wings on which he flew, to indicate again the celerity with which the clouds on which he rode rushed forward. These figures are in the predicates of the several propositions in which they occur. The movement accordingly which they are employed to express, *actually took place*, and *as it is of Jehovah exclusively that it is affirmed*, it cannot represent any other act or event, nor any act or movement of any other being.

19. Metaphor in denominating the clouds his tent. "He made darkness his covering; his tent about him, dark waters, thick clouds. From the brightness before him, his clouds passed, hailstones, and coals of fire," v. 11, 12.

20. Metaphor in denominating the thunder God's voice. "Then Jehovah thundered in the heaven: and the Highest gave his voice; hailstones, and coals of fire," v. 13.

21. Metaphor in denominating the lightning

arrows. "Then sent he his arrows and scattered them; and many lightnings and discomfited them," v. 14. This indicates that the assassins who were watching to intercept David, were terrified and driven to flight by the flashes of the tempest.

"Then were seen the channels of waters, and the foundations of the earth discovered at thy rebuke, O Jehovah, at the blast of the breath of thy wrath. He extends" his hand "from above, he takes me, he draws me out of many waters," v. 16. As God was visibly present, this act must be regarded as real, not representative. On the supposition that Jerusalem was the scene of the interposition, the channels of waters were the channels of the torrents that rushed down the valley of Jehoshaphat, or the son of Hinnom, one of which he had to pass in order to escape from the city. The glare of effulgence that flashed from the tempest, while it terrified his enemies, and induced them to fly, lighted up the vale as he passed the city wall, and enabled him to see the flood he was to cross. By the foundations of the earth which were discovered or rendered visible, are meant doubtless the bottom of the vale which was at the base of the mountain on which Jerusalem stood, and the hills that rose at its sides. They were the feet of the mountains that are said to have trembled in the earthquake. Some expositors

regard this language as descriptive of a convulsion by which a deep fissure of the earth was opened. But it merely declares that the channels of the waters which—if Jerusalem were the scene—ran on the east and west sides of the city, were seen, and the lowest ground or base of the hills uncovered by the dispersion of the darkness, probably by lightning flashes or a flood of effulgence from the throne of the Almighty. This is implied in the representation that it was at God's "rebuke, at the blast of the breath of his wrath" that it took place. That Jerusalem was the scene of this interposition, and David's residence, though not certain, is not improbable. The description answers to the locality, and for some reason not explained—perhaps a prophetic knowledge that that was to be the capital of his kingdom, and a design on that account to make it his abode while waiting for the throne,—he had carried there the head of Goliah. Saul's residence was at Gibeah, six or seven miles north of Jerusalem, and also on a high ridge, at the foot of which torrents must have rushed after a violent rain.

22. Metaphor in denominating God his stay. "He delivers me from my strong enemies, and from my haters, because they are many. They surprised me in the day of my calamity, but Jehovah was my stay. And he brought me out into a large place."

v. 16–19. The description thus harmonizes in all respects with the supposition that the occasion of this extraordinary deliverance was that of his flight from the band of assassins Saul had stationed round his house.

Those expositors who regard the passage as figurative, assume that this visible interposition, and the acts by which God distracted and confounded those who were watching for David, and conducted him through the torrent with which the rain had filled the valley he crossed on leaving the place, instead of being real, are mere representatives of the various acts of providence by which God delivered him during the period of Saul's attempts against his life. That assumption is, however, altogether untenable. In the first place it is founded on the nature of the interposition, and not on the language in which it is described. But the nature of the act or event is not the criterion by which it is to be determined whether a passage is figurative or not. Figures are properties of language, not of acts or events. They are peculiarities of expression, not of agencies or phenomena. Besides the assumption that the interposition of the Almighty narrated in the passage is figurative, because of the act, implies that all other visible interpositions that are recorded in the sacred volume are figurative also, and that the com-

mands and revelations that are represented to have been communicated in those interpositions are likewise figurative, or merely conceptional. The covenant accordingly with Abraham, the communication to Moses at the burning bush, the descent of God on Mount Sinai, and announcement of the decalogue to the Israelites, the visions of Jehovah beheld by Isaiah, Ezekiel, Daniel, John, and others, and all the revelations made in those visions must be set aside as figurative also, and nearly the whole of the prophetic Scriptures thus transformed from inspired communications into unauthoritative myths or fictitious representations, devised by the writers to illustrate some other class of acts or events. Why should this interposition which is expressly commemorated by the Psalmist as an actual occurrence, any more than they, be on account of its nature regarded as a fiction designed to exemplify something else? The fact then that that assumption leads to such consequences, is a sufficient proof that it is not only altogether groundless, but a gross violation of the passage.

Next. Such a visible theophany and exertion of acts, is not adapted to represent the acts of providence by which he at other times preserved the Psalmist from the machinations of Saul. A visible theophany is not a proper representative of an

invisible presence. Visible acts of such immeasurable awfulness and terror are not appropriate representatives of the stated operations of the natural world, or action of second causes. The prevention of assassins from taking the Psalmist's life by an earthquake and tempest of lightning and hail, is not a suitable emblem of a defeat of their plots by the ordinary events of providence. The one is miraculous, the other is not. God is the immediate and visible author of the one; men in the ordinary course of their agency may be the occasions of the other.

Thirdly. The several separate figures that occur in the passage show that the whole does not, as those writers imagine, constitute a single figure. There are seven metaphors in v. 10–14, and God in each instance exerted the act, or produced the effect that is expressed by the figure. It is he that rode the storm cloud, flew on it and on the wings of the wind, made the clouds his tent, caused the thunder which is called his voice, and shot the lightning shafts that are denominated his arrows. But it is the law of the metaphor, that the agent who exerts the act which is used by the figure, is the agent also of the act which the figure is employed to signify. He who is said to have shot his arrows, is the being who shot the lightning shafts, which by a metaphor

are called his arrows. He who gave his voice, and hailstones and coals of fire, is the being who caused the thunder which is signified by his voice, and the hail and coals that accompanied it. Jehovah then, it is certain, exerted the acts that are expressed by those figures, and on the occasion and in the circumstances in which he is said to have exerted them; for his name and all that is descriptive of him in the nominative of the figures is literal: precisely as in the metaphors with which the Psalm commences, "My God is my rock, my shield, and the horn of my salvation," his name is used literally, and he is the sole subject of the affirmations. He was visibly enthroned then in the clouds when he exerted them, and beheld by the Psalmist; and therefore the interposition described in the passage was real, and not imaginative or conceptional. No more absolute demonstration than this can be furnished by language that such was the fact. The description is so wrought, that it is not in the power of human ingenuity to erase from it the proofs formed by these figures that the interposition it commemorates was real, and the acts and appearances such as the language describes.

The Psalmist now proceeds to indicate the reasons that God wrought for him this extraordinary deliverance.

23. Hypocatastasis. "He rescued me, because he delighted in me. Jehovah rewards me according to my rectitude; according to the cleanness of my hands he recompenses me," v. 19, 20. The cleanness of his hands is put for his innocence of the guilt of murder, with a reference undoubtedly to Saul. Blood stains on the hands are appropriate symbols of the guilt of murder; and purity of the hands from those stains, of freedom from that guilt. He had been regarded by Saul as his enemy, and suspected of aiming at his life. But the suspicion was groundless and unjust, as David afterwards proved, by abstaining from slaying him when in his power (1 Sam. xxiv). He regarded his person as sacred as the Lord's anointed, and neither attempted to take his life, nor to excite his subjects to conspire against him, or to revolt from his rule. It was to this unspotted rectitude and fidelity to Saul, as invested by God with his kingly office, undoubtedly, that the Psalmist refers; not, as Hengstenberg and others suppose, to his righteousness, or piety generally. Had he conspired against Saul's life, or endeavored to overturn his government, God would not have interposed to save him from what would then have been the just punishment of a great crime. The Psalmist is to be regarded accordingly as mentioning this ground of his intervention, not in

commendation of himself, but for the purpose of vindicating God. The import of his language is, that God rescued him because he approved of his conduct in respect to Saul. He treated him as guiltless of the malicious wishes and designs of which the king had suspected and accused him. He indicates in the protestation that follows, that had he taken or sought Saul's life, it would have been an act of open revolt from God.

24, 25. Hypocatastases. "For I have kept the ways of Jehovah, and have not apostatized from my God: For all his judgments are before me, and his commandments I have not put away from me," v. 21, 22. There is an analogy between a pathway, and a law which prescribes a course of conduct; and between walking in a path, and observing the injunction of a law. Ways of Jehovah are here put for his laws, and keeping his ways, for obeying his laws. In like manner there is an analogy between putting commandments out of one's presence, and disregarding their injunctions; and the one is here put as a representative of the other.

26. Hypocatastasis. "And I was blameless towards him, and withheld myself from mine iniquity; and Jehovah requited me according to my rectitude, according to the cleanness of my hands before his eyes," v. 23, 24. The purity of his hands

from blood with which they would have been stained had he killed Saul, is here again put for his innocence of that crime.

27. Hypocatastasis. "With the kind thou wilt show thyself kind; with the upright, thou wilt show thyself upright; with the pure thou wilt show thyself pure; and with the perverse thou wilt show thyself perverse; For thou wilt save the afflicted people, and the lofty eyes thou wilt bring down," v. 25, 26, 27. To bring down the lofty eyes, is used to denote the humiliation of the mind.

The Psalmist now proceeds to commemorate the other deliverances God had wrought for him.

28, 29. Hypocatastases. "For thou lightest my lamp; Jehovah, my God, enlightens my darkness," v. 28. Lighting his lamp and enlightening his darkness are put for analogous aids by which he was enabled to discern what his condition was, and see how to evade the dangers by which he was surrounded. As with a light in a dark night, by the helps which God gave him, he had pursued a path that insured his safety. He adds, as exemplifications, his running through troops and leaping walls.

30. Hypocatastasis. "For by thee I have run through troops; and by my God I have sprung over walls;—God whose way is perfect," v. 29, 30.

God's way is again put for his dealings, or dispensations. His providence towards the Psalmist was marked by perfect righteousness and faithfulness. It fulfilled his promises and displayed his perfections.

31, 32. Metaphors. "The word of Jehovah is tried. He is a shield to all who trust in him," v. 30. There is an analogy between the trial of metals by fire, and a demonstration by experience of the truth of God's promises, and his word is said to be tried, to indicate that proof by experiment of its verity. The office of a shield is to intercept the weapons aimed at the person who holds it, and cause them to glance aside or rebound. God is called the shield of those who trust him, to signify that he protects them in a resembling manner from the dangers that threaten them.

The Psalmist now ascribes to God the endowments and training by which he was fitted to be a successful warrior.

33. Metaphor. "For who is God save Jehovah; and who is a rock besides our God?" v. 31. God is here again exhibited as a rock and the only rock, to signify his unchangeableness as the support of his people.

34. Metaphor. "The Almighty girding me with strength, and who has made my way perfect," v. 32.

To gird, was to bind the dress so as to render it compatible with freedom and energy of action. To gird the Psalmist with strength, was to place him in a condition that, like a direct gift of power, made it practicable to him to act with extraordinary ease and effect in contending with his foes.

35. Hypocatastasis: in the substitution of way for the conditions or circumstances in which God had placed him. The Almighty had made his way —the course in which he had been led—perfect. It was adapted to his safety and success, and verified God's promises.

36. Comparison. "Making my feet like hinds'," v. 33, in swiftness and agility.

37. Hypocatastasis. "And placing me on my heights," v. 33, the lofty or fortified ridges or cliffs from which he could watch the movements and repel the assaults of his enemies. His being placed on those heights, is used to represent his being put in positions that were favorable both to his assailing his foes, and defending himself from their attacks.

38. Hypocatastasis. "Teaching my hands to war, and my arms have bent a bow of brass," v. 34. Teaching his hands, is put for his being placed in conditions that led him to acquire skill. He was trained by his circumstances, which were of God's

appointment, to the expert use of his arms. He was endowed, also, with superior strength, as was shown by his use of a brazen bow. He had not simply bent it once, the implication is, but it was the bow he was accustomed to use.

39, 40, 41. Hypocatastases. "And givest me the shield of thy salvation, and thy right hand holds me up, and thy condescension makes me great," v. 35. The gift of a shield is put for the bestowment of analogous means that secured his safety from the weapons of his assailants; holding him up with the hand, is put for resembling aids of providence by which God sustained him; and making him great for making him powerful and renowned.

42. Hypocatastasis. "Thou enlargest my steps under me, and my ancles do not fail," v. 36. Enlarging his steps, which was enlarging the places on which he set his feet, so that his ancles did not turn aside, as happens when the feet are set on an uneven or narrow surface, is put for analogous arrangements of providence by which his course was rendered easy and secure.

Here is thus in v. 31–36, a beautiful enumeration of the natural gifts and providential appointments by which God had fitted him to be a successful warrior. He had endowed him with strength, agility, and fleetness. He had disciplined him to

skill in the use of arms. He had placed him in conditions in which he could act with freedom and promptitude. He had set him on the high places from which he could observe the movements of his enemies and repel their attacks. He had been as a shield to him in times of danger; and had, in every relation, made the condition in which he had been placed, favorable to his security and success. All these peculiar advantages and favors he recognises as the gift of God. He next enumerates the victories God had granted him over his enemies.

43. Hypocatastasis. "I pursue my enemies and overtake them, and turn not back until I destroy them. I shall smite them, and they cannot rise; they shall fall beneath my feet. And thou hast girded me with strength for the battle; thou bowest my adversaries under me," v. 37–39. As he exhibits God as bestowing, at the time when he composed the Psalm, the gifts he recounted;—so he here represents him as then giving the victories and still to give them, which he had granted in the wars that were past. Girding with strength is put for placing him in conditions to act with great energy and effect.

44. Hypocatastasis. "And my enemies, thou hast given to me their back; and my haters, I will destroy them. They shall call, but there is no

deliverer; to Jehovah, but he hears them not," v. 40, 41. Giving him the back of his enemies, which is the attitude of flight, is put for causing them to flee. Their crying to God for help indicates their hopeless defeat, and despair of themselves. They cried to him, not for victory, but only for deliverance from the instant death with which they were threatened.

45, 46. Comparisons. "And I beat them small as dust before the wind; as dirt in the street I pour them out," v. 42. His enemies thrown into disorder by his onset, instead of a compact host, were disorganized, and fled in disarray, like dust that is driven by the wind.

47. Metaphor in the use of pouring his enemies, to indicate that he would cast them down and disregard them as he would pour out the worthless dirt of the street.

After this celebration of the triumphs God had given him, he proceeds to commemorate the results of his victories, peace, superiority to other nations, and the submission to him of foreigners.

48. Metaphor. "Thou deliverest me from the strivings of the people, thou settest me the head of the nations; a people I have not known shall serve me," v. 43. Head is used by analogy for chief. By the strivings of the people, are probably meant

the civil wars that followed the death of Saul, and the conspiracy of Absalom. The nations of whom he became the head are the nations whom he conquered, and the people that voluntarily sought his alliance.

49. Metaphor in the use of fade. "At the hearing of the ear, they will obey me; the sons of the stranger will feign to me; the sons of the stranger will fade and tremble out of their close places," v. 44, 45. His renown was to be such that some of the neighboring nations were to obey his wishes, and make feigned professions of respect for him; and others, impressed with dread of his power, were to turn pale and tremble in their fastnesses. There is an analogy between the withering of a plant or flower, and the effects on the body of extreme alarm and dread; and the verb fade is used to indicate that resemblance.

50. Metaphor. "Jehovah lives, and blessed be my rock, and exalted shall be the God of my salvation," v. 46. God is denominated a rock, to signify his unchangeableness, as the Psalmist's support.

51. Hypocatastasis. To be exalted, is to be elevated in space. God's being exalted, is put for his being regarded by men with higher thoughts, and praised in loftier strains.

52. Hypocatastasis. "The mighty God who gives

revenges to me, and has subdued nations under me; saving me from my enemies; from my assailants thou wilt raise me high; from the man of violence thou wilt deliver me," v. 47, 48. Raising him high, is put for an analogous elevation of his power and fame.

"Therefore I will thank thee among the nations, O Jehovah, and to thy name will sing; who gives great salvation to his king, and does good to his anointed, to David and his seed for evermore," v. 49, 50.

It is thus clear from the language, that the theophany which the Psalmist celebrates was a visible interposition of the Almighty in the manner he represents. The supposition that it is figurative is altogether groundless, and inconsistent with the laws of philology. There not only is no figure in the passage that gives it that character, but there is no species of trope known to language that could invest it with such an illustrative or representative office; while, on the other hand, the metaphors that occur in it render it certain that that part of the description which is not metaphorical, is literal, and that the Almighty therefore was visibly present throned on a tempest, that lightnings flashed, and thunders resounded from his cloudy pavilion, coals of fire streamed from the altar beneath his throne, and hail

from the clouds spread under him, and that the assassins being driven off by the terrors of the storm, David escaped, and passing down a declivity was miraculously borne through a flood that dashed down the valley at his feet, which he crossed on his way to Ramah. It can no more be supposed to be figurative, or the mere fiction of the Psalmist, to exemplify a different agency of God towards him in different conditions, and at different times, than the visions of God enthroned above the cherubim beheld by Isaiah, Ezekiel, and John, can be held to be the mere inventions of those prophets to illustrate some other acts of God on different occasions.

The fact that there is no notice of this theophany in the history of David's escape from Saul's agents, who were set round his dwelling, 1 Samuel xix., is no proof that it did not take place on that occasion, any more than the fact that there is no reference in Kings or Chronicles to Isaiah's vision of God, chap. vi., is evidence that that theophany did not occur, and at the period to which Isaiah refers it. It is to be presumed that the presence and glory of Jehovah, in his interposition to deliver the Psalmist, were beheld only by him. Saul's assassins probably merely saw and felt the earthquake and the tempest, and they may have been felt also and witnessed by Saul, and regarded by him as a sufficient reason for

the retreat of his agents without accomplishing their errand. But if the Almighty were beheld by Saul's men as well as by David, the scribe who wrote the narrative (1 Sam. xix.), which was open perhaps to Saul's inspection, may have been required to exclude it from the record.

It will perhaps be thought to be extremely singular that God should have interposed in so majestic and wonderful a manner for the deliverance of David, when he might with infinite ease have preserved him from his enemies by the ordinary means of his providence.

It was certainly an extraordinary deviation from the course he usually pursues with his children. But the relations sustained to him by David, and the ends that were to be answered by it, were as extraordinary as was the measure itself. David had already been anointed as Saul's successor to the throne of Israel, and was to be the first of the line of kings that were thereafter to reign over Judah, and from whom the Messiah was at length to spring. He was to act a most important part in establishing the Israelitish kingdom, subduing its foes, removing the ark to Jerusalem, and re-establishing the tabernacle service, inditing songs for the Levitical worship, and preparing for the erection of a temple. It was undoubtedly of great moment that he should be

qualified for those extraordinary labors by extraordinary gifts and aids, and that his knowledge and faith should be raised to a certainty and strength proportioned to the arduousness of the difficulties he was to encounter, and the labor he was to perform. The prophets who had preceded him, Abraham, Jacob, Moses, and Joshua, had been prepared for the duties to which they were called by such theophanies, and they were employed also to prepare Isaiah, Jeremiah, and Ezekiel for theirs; and it doubtless served this end with David by raising him to a realization of God's being and relations to him, sense of his greatness, and trust in his faithfulness, which he otherwise would not have attained, and proved a light that flashed irradiance over all his subsequent path.

Such an emphatic exhibition of God's graciousness towards him probably served important ends also in respect to his successors, and the nation at large. Saul and David were the first of the two classes of kings, evil and good, that reigned over Israel; and God's dealings with them exemplified the course he was to pursue towards their successors; Saul was abandoned of God because of his disobedience, and his family excluded from the throne, and consigned to extermination. David received, because of his obedience, the most majestic tokens of God's

approval and favor, secured the throne to his posterity, and obtained the promise that the Messiah should descend of his line, and reign for ever on his throne. It seems to have been essential to a theocratic administration over the monarchs and nation, that God should make such direct and visible manifestations of his approval of those who were obedient. He gave to Solomon, Hezekiah, and others, though in a different form, almost equally direct and emphatic tokens of his graciousness and faithfulness; while on the other hand, he made to those who resembled Saul as immediate and terrible demonstrations of his anger.

His interposition to deliver David, therefore, instead of being altogether singular and anomalous, was in fact in accordance with the genius of the administration he exercised over the Israelitish monarchs and people, and was one of a great number of majestic manifestations of himself which he made to his eminent servants, the patriarchs, prophets, and kings.

The events commemorated in this Psalm exemplify the great characteristics of the administration God now exercises;—the subjection of his people to severe trials, and interpositions to deliver them in answer to prayer.

He could have placed David on the throne with-

out conducting him through any of the difficulties and dangers in which he was involved through a long series of years. But instead of exalting him at once to the power, splendor, and luxury of an absolute monarch, he assigned him a life of extreme alarm, hazard, and self-denial. He was regarded with the utmost jealousy and hatred by Saul, accused of conspiring against him, threatened with death, forced to flee from the court, wander an outlaw in the wildernesses of Palestine, and maintain a ceaseless struggle for years to elude his vindictive pursuers; and in these circumstances, he was disciplined to a sense of his dependence, faith in God, submission, prayer, and hope, and thus qualified for the peculiar duties and blessings of his subsequent life; and received tokens of God's presence and favor that raised him to a feeling of his relations to him, a largeness of knowledge, and an energy of trust and love, that were proportional, in a measure, to the greatness of his trials.

Inquietudes, misfortunes, and sorrows are in like manner assigned to all God's people, that impress them with an intimate sense of his dominion over them, teach them submission, and inspire them with faith and love, and thereby fit them for his service and kingdom. To look for prosperity without interruption, and happiness without alloy, is as unreason-

able in them now, as it would have been in the Psalmist to have expected an elevation to the throne without a conflict with his rivals, or a conquest of the hostile nations around him, without the toils and perils of war.

There is no other method, perhaps, in which God could teach us in so impressive a manner the acceptableness to him of prayer for deliverance from troubles and sorrows, and his readiness to interpose and bestow the blessings that are needed by his people; as by leading his servants who enjoyed the special guidance of his Spirit, to apply to him for protection from the dangers to which they were exposed, and relief from the calamities with which they were overwhelmed, and granting them deliverances in answer to their prayers. It was not simply the natural impulse of Abraham, of Jacob, of Moses, of David, and of others to look to him for guidance, support, and deliverance in their trials; but they were prompted to it by the Holy Spirit. The prayers of Moses and David are to be regarded as inspired, and are recorded as exemplifications at once of the disposition which the Spirit excites in the sanctified, and of the acceptableness to God of faith in such circumstances, in his power and graciousness, and of supplication for his aid.

What a beautiful method of sanctioning and

encouraging trust and prayer in the most perilous conditions! What an effective means of showing that his infinite graciousness inclines him to desire and hear their cries for salvation, as truly and naturally as their sufferings and fears prompt them to apply to him for relief!

What is Professor Stuart's theory respecting God's interposition celebrated in the Psalm? What is the view entertained by Rosenmüller, Hengstenberg, and others? What reason for his view does Rosenmüller give? What is a proper answer to it? Is there not as much reason to believe this interposition was real, as that other visible manifestations of God that are narrated by the prophets were? What is a proper answer to Hengstenberg's view? Is there any more reason to regard this interposition as merely conceptional, than there is to ascribe that character to all the other similar manifestations that are recorded in the sacred volume? Is the question one of great moment?

What are the figures in v. 1? What is indicated by the expression, servant of Jehovah? What is the first figure, v. 2? By what figure are rock and fortress, v. 2, used? What other figures are there in the verse? What is the word rendered rock used to denote? Explain the sense in which the several figures are employed. What are the figures in v. 5? Show how they are used. What were the dangers to which the Psalmist was exposed? What historic passage indicates it? By what figure is temple used, v. 6? How is it proved that shake and quake, v. 7, are used literally? What event do they signify? What is the figure, v. 8, 9? What figure is used v. 10? What are the words used by it? What is the figure v. 11, 12? What is the figure in v. 13? By what figure is arrows used v. 14? Is there any figure v. 16? How is it proved that there is not? What are the facts, then, which the

verse narrates? What figure is used v. 17–19? What view of this narrative do those expositors entertain who regard it as figurative? What is the first proof that they are wrong? What is the next proof of their error? What is the third proof of it? How many metaphors are there v. 10–14? Who is the agent in them? How does it appear that the acts related in those verses cannot have been acts of any other being than God; nor any other acts exerted by him than those the language directly imports? What is the figure, v. 20? What is the analogy on which it is used? What are the figures, v. 21, 22, and how are they used? What is the figure, v. 23, 24? What is the figure, v. 27? By what figure is way used, v. 30? What other figures are there, v. 30? What is the figure, v. 31? What is the first figure, v. 32? What is the second figure, v. 32? What is the first figure, v. 33? What does the comparison illustrate? By what figure is placing on heights, v. 33, used? What is the figure, v. 34? What figures are there in v. 35, and how many? What figure is there, v. 36? What is it that is celebrated, v. 31–36? What figure occurs, v. 37–39? What is celebrated in those verses? What is the figure, v. 40, 41? How is it used? What are the first two figures, v. 42? What is the next? What is celebrated in the verses that follow? What is the figure, v. 43? Which is the word used by it? What word is used by a figure, v. 44, 45? Why is it used by a metaphor? What word is used by the first figure, v. 46? Why is it used? What other figure is there in the verse? What is the figure, v. 47, 48? Is it clear, then, from the law of figures, that the interposition celebrated in the Psalm was really such as the language describes? Is the omission of any notice of the event in 1 Samuel xix. any proof that no such theophany took place? Is the extraordinariness of the event any proof that it did not really occur? What is the first thing which the events celebrated in the Psalm exemplify? What is the second?

## CHAPTER XVI.

### THE RESULTS OF THE LAWS OF FIGURES IN THE INTERPRETATION OF THE SCRIPTURES.

Another more frequent and mischievous error, is the *spiritualization* of the Scriptures, and especially the prophetic portions of them, by the assumption that the persons, objects, acts, and events of which they treat are used representatively of others of a different class, and without any regard to analogy; and thence that the persons, acts, and events which they foreshow are not those mentioned in them, but another set belonging to a different sphere. Thus it is held, that in the prophecies of the Old Testament, Israelites stand for Gentiles, Jerusalem and Zion for the church, and the acts and events that are predicted of the Israelites for acts and events of a different kind, of which Gentiles are to be the subjects. For this extraordinary construction not the slightest reason can be given, except a wish to get rid of

teachings which, though specific and indubitable if construed by the established laws of language, are at variance with certain favorite theories respecting God's purposes, or the measures it becomes him to pursue in the government of the world. It is veiled, indeed, under the pretext or fancy, that the passages which are thus interpreted are *figurative;* but no figure is identified that gives them the meaning which the construction ascribes to them; and no such figure exists. The allegory, even, were they held to be allegorical, would not invest them with such a representative sense. But they are not allegorical; 1st, because the allegory is always in its descriptive part in the past tense, but these predictions are altogether in the future; and, 2d, because there is no such resemblance, as the allegory requires, between the Israelites, Jerusalem, Zion, the return of the Israelites, the rebuilding of Jerusalem and the temple, which are held by the spiritualists to be representatives, and the Gentile church, and the conversion of the Gentiles universally, which they are said to represent. In the first place, as the land of Israel, Jerusalem, and Zion are in those prophecies treated according to their nature, as places, and the Israelites are exhibited as to return to and inhabit them; if they are taken as representatives of the Christian church, then, on the principles of

analogy, that church must also be taken as a mere place, or combination of places, bearing the same relation to the Gentiles who are to enter them, as the land of Israel and Jerusalem do to the Israelites who are to return to them. Their construction thus empties those prophecies of all their spiritual significance which it professes to unfold, and turns them into mere announcements that Gentiles are to go to a locality or localities that are or have been the scene of worship by Gentiles bearing the Christian name. In the next place, as the persons whom the predictions in question foreshow are to return to Palestine and Jerusalem are Israelites exclusively, the descendants of the people of that name that once inhabited that country; if their predicted return is a mere representative of analogous acts of Gentiles, then, on the one hand, the return of Gentiles which is foreshown must be a mere return to localities or places where Gentiles bearing the Christian name had formerly offered worship; as the predicted return of the Israelites is a return of that kind; and, on the other, the Gentiles who are to return to those places are not Gentiles promiscuously of all nations and all religions, but only such Gentiles as are descendants of Christian Gentiles who once offered worship in those localities; precisely as the Israelites who are exhibited as to

return to Palestine are exclusively descendants of Israelites who once dwelt in that land. These predictions, accordingly, instead of indicating, as the *spiritualizing* interpreters imagine, the conversion of the whole Gentile world, are limited, by the principle of representation on which they affect to proceed, to the descendants of Gentiles who once offered worship as professing Christians in the localities to which they are to return, which were to their Christian ancestors as places of worship what Jerusalem was to the ancient Israelites. In the third place; as the Israelites who are represented as to return to the land of their forefathers are exhibited as returning from exile in foreign lands, where they had long been scattered and oppressed; in order to such a correspondence as the law of allegoric representation requires, the Gentiles whom their return, it is held, foreshows, must also return from dispersion and exile in foreign countries, at a distance from the national home of their ancestors. Where, then, are such Gentiles to be found, unless it be in the colonies that have been planted by the European nations on this continent, in India, and in the islands of the Pacific and Indian oceans during the last three hundred and fifty years? And are the people of this country, who have descended from European—British, French, German, Swiss, Italian,

Spanish, Portuguese, Danish, Swedish, and Norwegian—Christians, who reside on this continent, to migrate back to Europe, to the localities in which their ancestors once offered their worship? That is the prediction couched under these prophecies undoubtedly, if the principle of interpretation is legitimate on which these writers proceed. What a beautiful result of their attempt to give them a higher *spiritual* signification than God employs them to express! In the fourth place; the Palestine and Jerusalem to which the Israelites are to go back, is Palestine in its desolation, and Jerusalem in ruins. If the parallel is to hold, then, the religious places to which the Gentiles are to return in the lands whence they have emigrated, are also to be in a state of depopulation and ruin. This implies that the countries, the cities, and the sites of ancient Christian edifices are, when the predicted return takes place, to be swept with devastation, and converted into a waste. What religious motive, then, can be supposed to exist for such a return? Is God to be any more accessible in those ancient sites, after they have been doomed to depopulation and waste by his avenging justice, than in the religious edifices of this and other lands, where the descendants of Europeans reside? Does any special prerogative attach to the sites of the old cathedrals,

abbeys, monasteries, and churches that were debased by the superstition of the Catholics for ten or twelve centuries, and in thousands of instances are still; or to the religious buildings of Protestants, that in them alone acceptable worship can be offered? Is not this implied in the supposition, that the construction for which these writers contend is legitimate, and that an imperative motive is to exist for such an extraordinary migration back of European descendants from this and other lands? What a flattering issue of this attempt to *spiritualize* the word of God, and raise the blessings it foreshows to a higher nature than he has thought proper to give them! In the fifth place; the Israelites who are to return to their ancient land, are to return, at least generally, it is foreshown in several passages, in alienation from God, and many of them are to perish in the war in which they are thus to be involved with the anti-christian powers (Zech. xii.). If, then, the parallel is to hold, the Gentiles also who, according to the construction of these spiritualists, are to return to the lands of their ancestors, are to return, generally at least, in alienation from God. What conceivable motive, then, is to prompt their migration back? Is it to be superstition, the desire of wealth, or the ambition of conquest? And finally, as on the principle on which these spiritual

izers proceed, no Gentiles are to migrate to Europe but the descendants of Christian ancestors there, these predictions, instead of indicating, as these writers imagine, that the whole Gentile world is to be converted, relate exclusively to the descendants of Christian ancestors, and present no intimation whatever that the pagan nations of this continent, the isles of the Pacific and Indian oceans, or the pagans and Mahomedans of Africa and Asia, are to be converted to God!

Such is the issue of this boasted method of spiritualizing the prophecies of the Scriptures! Was there ever a more lawless perversion and degradation of the word of God? Was there ever a method contrived that more effectually emptied it of all its true meaning, and reduced it to a level with the meanest compositions that have proceeded from the pen of wild enthusiasts and ignorant dreamers?

Had the writers who pursue this method of interpretation but made themselves acquainted with the laws of figurative and literal language, they would have been withheld from thus torturing and defacing the Scriptures. No such figure exists in the prophecies, or is known to human language, as they assert and professedly make the basis of their spiritualizing constructions. There are no figures but those which we have enumerated; and they are

invariably used, according to their several laws, as we have stated them; and consequently, instead of sanctioning the construction of the spiritualizers, they show, in the most demonstrative manner, the error of their theory, and brand it with disgrace, as a monstrous perversion.

This is exemplified by the interpretation, by the laws of figures, of the prophecy of the restoration of the Israelites, Isaiah, chapters xi. xii.:

## A DESIGNATION AND EXPOSITION OF THE FIGURES OF ISAIAH CHAPTERS XI AND XII.

### CHAPTER XI.

The exhibition of a prince of the house of David as a shoot from the root of Jesse, with which the prediction commences, was suggested probably by the figure at the close of the tenth chapter, by which the Assyrian monarch and his army are represented as the forest of Lebanon. Though in number, strength, and magnificence, they were like the trees of that mountain, they were to be felled by the Almighty at one stroke. On the other hand, though the house of David was to be divested of its power, and like the stump of a tree that has long been cut down, seem on the point of extinction, the great

personage was at length to be born of it who had already been predicted as the mighty God, the everlasting Father, the Prince of Peace, who should regather the tribes of Israel from their dispersion, redeem the world from the curse of sin, and reign over it for ever in glory. The prophet first exhibits his descent, draws his character, and depicts his peculiarities as a king; and then describes the condition of the animal world and of mankind under his reign; foreshows the restoration of the Israelites and reconciliation of Judah and Ephraim; and finally, chapter XII., recites the song in which they are to acknowledge and celebrate God's grace to them.

1, 2, 3, 4. Metaphors in the use of shoot and branch for a descendant of Jesse, and stump and roots to denote the line of which that individual was to be born. "And there shall come forth a shoot, or sprout, from the stump of Jesse; and a branch shall grow from his roots," v. 1. The exhibition of the family of Jesse as a stump, implies that it was to be stripped of its royal prerogatives and reduced to ruin, before the time came in which the prediction was to be accomplished. The same image is used, chap. liii. 2. "He shall grow up before him as a tender plant; and as a root out of a dry ground." He is denominated the Branch also by

several other prophets; and the same character is given by them as by Isaiah, of his reign. "Behold the days come, saith the Lord, that I will raise up unto David a righteous Branch, and a king shall reign and prosper, and shall execute justice and judgment in the earth. In his days Judah shall be saved, and Israel shall dwell safely; and this is the name whereby he shall be called, the Lord our Righteousness." Jeremiah xxiii. 5, 6; Zech. iii. 8, vi. 12. He is undoubtedly, therefore, the Messiah, and the earth is to be the scene of his reign. Some have, indeed, referred the prediction to Hezekiah; but that prince presents no resemblance to this monarch in wisdom and righteousness; nor did the conditions of the Israelites, the Gentile nations, or the animal tribes, during his sway, exhibit any correspondence to those that are here foretold. No restoration of the Israelites from captivity then took place, no reconciliation of Judah and Ephraim, no change of the ferocious animals to harmlessness, and no spread of the knowledge of God throughout the earth, and conversion of the Gentiles.

5. Metaphor, in the use of rest upon, to denote the perpetual presence of the Spirit,—"And the Spirit of Jehovah shall rest upon him; the Spirit of wisdom and understanding, the Spirit of counsel and might, the Spirit of knowledge and of the fear of

Jehovah," v. 2. The Spirit of seven characteristics, comprising all the great attributes which he exerts and displays in his influences on men, and symbolized in the Apocalypse by the seven lamps and seven eyes, is to abide and co-operate with him perpetually; not occasionally only, as with other princes of the house of David, and with the prophets.

6. Hypocatastasis. "And he shall smell—inhale or detect the odor of things—in the fear of Jehovah," v. 3. This unusual expression has received a variety of interpretations, and is in a degree obscure. The act of smelling is used, however, it is probable, by substitution for the act of determining by a piercing glance, or searching scrutiny, the moral qualities of men and their actions. The nature of many material things as agreeable or offensive, healthful or hurtful, is ascertained by their scent. The exercise of that sharp and powerful sense by which the qualities of the minutest emanations from bodies are detected, is put for a corresponding exercise of a keen and delicate sensibility to moral qualities in discerning the characters of men. That this faculty of instantly and infallibly detecting their moral nature is to be exercised by him in the fear of Jehovah, is a beautiful trait. Unlike other monarchs, who are often betrayed into rashness and

injustice by their great talents, he is to be as absolute in his benignity and rectitude as in his intelligence. This is indicated also by the description that follows—"And he shall not judge according to the sight of his eyes, nor reprove according to the hearing of his ears. And he shall judge in righteousness the poor; and give judgment in equity to the meek of the earth," v. 3, 4. He is not to found his decisions on external appearances, nor be misled by the professions of men, but will perfectly comprehend them and judge them according to their nature.

7, 8, 9. Metaphors. "And shall smite the earth with the rod of his mouth, and shall slay the wicked with the breath of his lips," v. 4. To smite with the tongue is to denounce or condemn, Jeremiah xviii. 18. To slay with the breath of the lips is to pronounce a sentence of death, or consign to slaughter. His tongue is elliptically called the rod of his mouth. The sense is the same as though the expression had been, He shall smite the earth with his tongue, which is the rod of his mouth. In accordance with this Christ is exhibited in the Apocalypse, xix. 15, 21, as slaying the armies of the wild beast with a sword proceeding from his mouth; and, 2 Thess. ii. 8, as consuming the Man of Sin with the breath of his mouth. It is to be at that

crisis, doubtless, that he is to exert the acts here ascribed to him.

10, 11. Metaphors, in denominating righteousness and faithfulness a girdle. "And righteousness shall be the girdle of his loins, and faithfulness the girdle of his reins," v. 5. The office of the girdle of an eastern monarch was to bind his robe to his body so as to give symmetry to his form, and render his dress compatible with freedom and dignity of motion. A loose robe would both be ungraceful and an obstacle to ease of action. Righteousness and faithfulness are to fill an analogous office among Christ's regal attributes, uniting them all in perfect harmony and grace, and giving freedom and majesty to his acts. What a beautiful delineation of his character! He is to form his estimate of men, not from appearances and professions, but from a perfect comprehension of their nature; he shall judge and vindicate the poor and meek in uprightness, but convict and condemn the wicked; and truth and righteousness shall be as conspicuous elements of all his official actions, as the girdle is in the official dress of a magnificent monarch. These traits of his reign indicate that the period to which that part of the prophecy refers is still future. There has been no such discrimination in his providence hitherto, between the righteous and the wicked; and that it

is to be in a time that is yet to come, is made certain by the prediction that next follows, of the change at that period of the ferocious and poisonous animals to mildness and harmlessness.

12. Comparison of the lion in eating straw, with the ox. "And the wolf shall dwell with the lamb, and the leopard shall lie down with the kid, and the calf and the young lion and the fatling together, and a little child shall lead them. And the cow and the bear shall feed; their young shall lie down together; and the lion shall eat straw like the ox. And the sucking child shall play on the hole of the asp, and the weaned child shall put his hand on the cockatrice's den," v. 6–8. Many distinguished commentators have regarded this passage as tropical, and held that the ferocious and poisonous animals are used by a metaphor to denote men of similar natures, and that the prediction is that they shall suppress their evil passions, and live in peace and concord with the righteous, whom they suppose the domestic and tame animals represent. Thus, Theodoret says: "By gentle and ferocious creatures he expresses the different manners of men; likening a rapacious disposition to the wolf, but the mild to a lamb; and again the mixed or varying to the leopard, which is a spotted animal; but the simple and humble to the kid. So he compares to the lion

the proud and imperious; the bold to the ox; and another differing from those to the calf;" and he held that the prediction had its fulfilment in the church of the fourth century in the union of emperors, prefects, and other officers of the imperial government, with the unofficial and poor in the rites and worship of the church. Jerome also spiritualizes it in the same manner. "Interpreted by the life-giving Spirit, the meaning is obvious. The wolf Paul, who had before persecuted and wounded the church, of whom it was said, Benjamin, a rapacious wolf, dwells with the lamb—either with *Ananias, by whom he was baptized*, or *the apostle Peter to whom it was said, feed my lambs.* And the leopard which never before changed its spots, washed in the fountain of the Lord, lies down with the kid—*not the scapegoat, but that which was slain for the passover!* It should be noticed that it is not the lamb and kid that change their habits, but the wolf and leopard imitate their harmlessness. Also the lion, before the most ferocious animal, and the sheep and calf dwell together, as we daily see in the church:—the rich and the poor, the powerful and the weak, monarchs and subjects dwell together and are governed by little children, by whom we understand the apostles and apostolic men, unskilled in speech but not in knowledge." It is interpreted

on the same theory by Cocceius, also, Vitringa, and commentators generally. They are unquestionably, however, mistaken. If the passage has in fact the meaning which they ascribe to it, it is not, as they assume, by a metaphor that it acquires it. The wolf, leopard, lion, and bear, are not used by that figure, inasmuch as they are themselves the subjects of the affirmation, not the predicates, as they would be were they used metaphorically. In metaphorical expressions universally the figure lies altogether in the predicate, not in the agent or object to which it is applied: as the tempest *howls*, the wind *sighs*, the fields *smile*. In these metaphors it is the verb that is transferred from its natural use and employed in ascribing an act to the tempest, wind, and fields, which they do not literally exert, but that only resembles the effect they produce. If ferocious and meek men had been metaphorized as these writers assume, there would have been a direct affirmation that the one class are the wolf, leopard, lion, and bear, and the other the lamb, kid, ox, and cow. They treat it precisely as though the expression were, Cruel and bloody men are wolves, leopards, lions, and bears; the poor and meek are lambs, kids, oxen, and cows; but the wolf shall dwell with the lamb, and the leopard shall lie down with the kid, and the cow and the bear shall feed, and the

lion shall eat straw like the ox. Their construction accordingly involves in fact the interpolation of a passage before that of the prophet, declaring men of the two classes to be the animals of the corresponding natures; by which men are made the theme of the several propositions, instead of those brutes; and the subjects of the prediction thereby entirely changed. It is a monstrous violation, therefore, instead of a legitimate interpretation of the passage. Whatever its meaning is, the animals mentioned in it are the subjects of the prediction, not men. If any of the language were used by a metaphor, it would be the verbs, not the nouns that are their nominatives. But the verbs plainly are not employed by a metaphor, as the wolf, leopard, and lion, are undoubtedly capable of the acts ascribed to them. And, moreover, nothing would be gained by supposing them to be used by that figure; as there are no analogous acts which they can be presumed to indicate that would not involve as great a deviation from their present habits as those which these verbs literally express.

Nor is there any other figure in the passage by which men are made the subjects of the prediction. The animals are not used by an allegory as representatives of men of resembling dispositions. None of the numerous writers, who in fact treat them as

though they were employed in that relation, regard the passage as allegorical; and it is certain that it is not from the consideration that there is no express declaration that the wolf, leopard, lion, and other animals, are used as the representatives of men. The allegory always openly announces who it is that the agents or objects which it employs denotes, and what their actions are, also, which it exemplifies. Nor are they used by the hypocatastasis; as in that figure, as well as the metaphor, the trope lies wholly in the predicate, not in the subject to which it is applied; and its chief difference from the metaphor is, that the acts, events, or conditions of one class which it ascribes to its subject in place of another, are compatible with that subject's nature, as well as those which the substituted acts, effects, or conditions are employed to illustrate. Thus, in the command, "If thine eye offend thee, pluck it out: it is better for thee to enter into the kingdom of God with one eye, than having two eyes, to be cast into hell-fire, where their worm dieth not, and the fire is not quenched; for every one shall be salted with fire,"—the eye, an organ of the body, is substituted for an affection of the mind, and plucking out the eye, put for suppressing or eradicating that affection; but the substituted act is as physically possible to the agent, as the act of restraining

or suppressing the affection which it is employed to represent; and the agent and subject of the substituted act, are the agent and subject also of that for which it is substituted. If the passage in question, then, were supposed to be used by that figure, the animals would still be the subjects of the acts denoted by those that are ascribed to them, as absolutely as they would had the verbs been used by a metaphor. There is no ground, however, for the supposition that they are employed by the hypocatastasis. There are no analogous acts which those literally expressed by the verbs can be presumed to represent. There are none of a resembling kind that are any more appropriate than those to their nature. But there is no other figure by which the language could possibly be made to denote men and their actions. There is, in fact, no figure whatever in it, except the comparison of the lion with the ox in eating straw. The animals must, therefore, by the laws of language, be the sole subjects of the prediction; and the acts foretold of them, those which they are in fact to exert.

13. Comparison of the prevalence and abundance of the knowledge of Jehovah throughout the habitable earth, to the prevalence and abundance of the water where the earth is covered by the sea. "They shall not hurt nor destroy in all my holy mountain,

because the earth is full of the knowledge of the Lord, as the waters cover the sea,"—v. 9. What a forceful and impressive similitude! As the waters cover that part of the globe which is occupied by the sea, and are present at every point of it: so the knowledge of the Lord is to spread over all that part of the earth that rises above the ocean, and is inhabited by men. The holy mountain is Mount Zion. They who are not to hurt nor destroy in all the holy mountain, are supposed by Calvin, Hengstenberg, Maurer, Alexander, and others, to be men. Jerome, Cocceius, Vitringa, and many others, suppose them to be the asp, basilisk, and ferocious animals of the preceding verses; and that is undoubtedly the true meaning, as they are the antecedent of the verbs. The reason that the universal knowledge of the Lord is alleged as a proof that they are then to be harmless is, that at the period when that knowledge is to become universal, the curse brought on man, the animal world, and the earth, is to be repealed.—Chap. lxv. 17–25.

The prophet next predicts the conversion of the Gentiles, and the restoration of the Israelites at that epoch.

14. Elliptical metaphor, in denominating the Messiah the Root of Jesse; whom he had before called a branch from his roots, and a sprout from

his stock. "And it shall be in that day, that the Root of Jesse, which stands as a signal to the nations, unto him shall the Gentiles seek, and his rest shall be glorious,"—v. 10. Or more simply, "And it shall be in that day, that the Gentiles shall seek unto the Root-sprout of Jesse, which stands as a signal to the nations, and his rest—that is, his place or station—shall be glorious." That he is to stand and be as a signal to the nations, that is perceptible at a distance, and that the place of his rest shall be glorious, indicate that he is to be visible. In the corresponding prediction, chap. iv. 5, it is foretold that Jehovah shall then create on every dwelling-place on Mount Zion, and on her assemblies, a cloud and a smoke by day, and the shining of a flaming fire by night; which is to be an element, doubtless, of its glory. The verb translated seek unto, signifies to inquire of, or consult for instruction in respect to his will and their duty, and shows that he is directly to communicate with them and make to them new revelations. There is a similar prediction, chap. ii. 3: "And many nations shall go and say, Come ye, and let us go up to the mountain of Jehovah, to the house of the God of Jacob, and he will teach us of his ways, and we will walk in his paths; for out of Zion shall go forth the law and the word of Jehovah from Jerusalem,"

We are thus shown that the glorious place of his rest is to be Mount Zion; and that the nations are to go thither for the purpose of being taught what he requires of them; and that he is to speak or communicate to them his word, as he did to his ancient people and the prophets, and impose on them his law. The period when this is to take place is in the last days, and manifestly from his visible presence and communication directly with men, after his advent.

15. Comparison of the Root of Jesse to a signal to the nations. As conspicuity is doubtless the relation in which he will be to them as a signal, it indicates that he is to be visible, and in a mode that will bespeak his deity. The passage is thus a clear revelation that he is then to appear in person, and that the Gentile nations are to recognise him as the Messiah, and submit to his sceptre. There is no law of language by which it can bear any other meaning. It is not metaphorical, except in the denomination of the Messiah as a Root-sprout of Jesse which stands. The acts affirmed of the Messiah and the Gentiles, and the characteristic of the place of his rest, are not employed by hypocatastasis for others of an analogous nature. If they were supposed to be used by that figure, the persons and place of which they are affirmed would still be

the subjects of those which they are employed to denote. But they are not substituted for others of a different kind. In the first, "unto the Root-sprout of Jesse which stands as a signal," the attitude ascribed to the Root-sprout is appropriate to him considered as a signal. It was for that reason, doubtless, that he was denominated a Root-sprout, instead of a Branch of Jesse; that he might be exhibited in an attitude of loftiness and conspicuity suited to the office of a signal or standard to the nations. No other attitude would accord with that relation. A mere branch extending horizontally from the stock, and near the ground, would be unsuitable to it. The attitude ascribed to the Root-sprout must therefore be taken as denoting precisely what it directly expresses, not as put for a position of a different kind. This is made indisputable, moreover, by the law of the metaphor, which, when an agent or object has been made the subject of that figure, requires that the acts, conditions, or qualities that are then affirmed of it shall be appropriate to the nature that has been metaphorically ascribed to it. Thus Judah, being declared to be "a lion's whelp," is then treated in the other affirmations that are made of him as like that animal. "From the prey, my son, thou art gone up; he stooped down, he couched as a lion, and as an old lion: who shall

rouse him up?" In like manner, the Messiah being exhibited as a Root-sprout, the act or attitude that is ascribed to him is conformable to that nature, and must be taken, therefore, as denoting that which it directly expresses, not as a substitute for another of a different kind. We have thus the most absolute certainty from the laws of language, that there is no other figure in that part of the passage than the metaphor; and that that which it ascribes to him is nothing else than a visibility and conspicuousness to the nations, by which he shall be to them like a signal that may be seen at a distance.

In the second affirmation, "and unto him shall the Gentiles seek," or repair, as to an oracle for knowledge in respect to the future; or of him shall they ask counsel—the act ascribed to the Gentiles cannot be supposed to be used as a substitute for another of a different kind. There is nothing in the ascription that requires or suggests such a supposition. In Christ's command to pluck out the eye, and cut off the hand and foot, *if they offend*, the exhibition of those organs as offending is suppositious, and the direction to eradicate and exscind them founded on that supposition, and requires to be construed accordingly. No one infers from it that the foot or hand is in fact to be cut off, or the eye plucked out, in order to one's preventing him-

self from sinning. Instead, it is seen that they are used simply to show that the affections and passions, which are the real occasions of sin, are to be suppressed and eradicated in a manner as stern, self-denying, and effective for them, as the excision or eradication of an important bodily organ would be, were that the necessary means of avoiding transgression. But in the prediction in question, "unto him shall the Gentiles seek for knowledge," or "unto him shall they apply for counsel," there is no such substitution of one act for another. That is itself a natural and appropriate act: it is suitable to the visibleness and conspicuity in which it is shown in the preceding clause he is then to appear to them; and there is no other act more natural and appropriate either to them or him of which it can be used as a substitute. To treat it, therefore, as employed by a hypocatastasis to denote a different act, were not only groundless, but in violation of the law of that figure. We have thus the utmost certainty that it is used in its literal and not in a figurative sense.

Such is the fact, also, with the last affirmation, "and his rest—or the place of his manifestation—shall be glorious." There is no room for the supposition that glorious is used as a substitute for another quality. It cannot denote an invisible and spiritual

property or characteristic, for it is attributed to a place or natural locality, and must signify, therefore, a property or characteristic of a locality, and that is perceptible to the senses. We have thus not merely a probability, but the most absolute demonstration from the nature of the hypocatastasis, that none of the affirmations of the passage are used by that figure.

Nor is it symbolical. The Root of Jesse and the nations are not symbols seen by the prophet in vision. They were not beheld by him in the condition and exerting the acts ascribed to them. The events predicted are predicted as future, not represented as witnessed by him. There, moreover, is no other being of whom the Messiah could be a symbol. No other is ever to fill such an office towards men. Nor is there any other body of men than the Gentiles, whom the Gentiles could symbolize. They would of necessity denote themselves, if used as symbols, as there is no other class whom they can be supposed to signify. They have no adaptation to represent Israelites; and they are, moreover, expressly discriminated from them in the prediction that immediately follows. That the Root of Jesse and the Gentiles are used to denote not any other agents is certain also, from the comparison of the office the Messiah is to fill towards them, to that of

a standard or signal; as in that figure the agents or objects it is employed to illustrate, are always those that are expressly named.

16. Hypocatastasis. "And it shall be in that day, that Jehovah shall stretch out his hand the second time to recover the remnant of his people that shall be left from Assyria, and from Egypt, and from Pathros, and from Cush, and from Elam, and from Shinar, and from Hamath, and from the islands of the sea," v. 11. Extending his hand is put for analogous acts of his providence, to deliver or repossess himself of his people. Pathros is the Thebais, or upper Egypt. Cush is Ethiopia and a part of southern Arabia, inhabited by the same race. Elam is a part of Media, Shinar Mesopotamia, and Hamath a city of Syria, on the Orontes. The period of this interposition for the restoration of his people is defined as that in which the Root of Jesse shall visibly manifest himself in glory at Jerusalem, and the Gentiles shall go there to learn his will. It is to be after his advent therefore. The dispersion of the Israelites at the present time, is obviously such as is contemplated by the prophecy. They are scattered not only throughout Egypt, Ethiopia, Mesopotamia, and Persia, but throughout the islands and coasts of the Mediterranean and western seas.

17. Hypocatastasis. "And he shall set up a

signal to the nations, and shall assemble the outcasts of Israel, and bring together the dispersed of Judah from the four wings of the earth," v. 12. Setting up a signal, like the standard of an army, is put for some analogous act or sign which will show to the Israelites that it is his will that they should return to their ancient land; and like the pillar of cloud and fire in their journey from Egypt, indicate the points at which they are to assemble, and the route by which they are to proceed.

18. Metaphor in the use of wings to denote the distant regions of the earth, east and west, north and south.

19, 20. Metaphors in the use of depart and cut off. "And the envy of Ephraim shall depart, and the adversaries of Judah shall be cut off. Ephraim shall not envy Judah; and Judah shall not vex Ephraim," v. 13. To depart, which is to move from one place to another, is not literally predicable of envy, which, instead of a real subsistence, is but an act. It is used by a metaphor to denote that the envy of Ephraim shall cease. Those two branches of Israel are no more to be rivals, but to be united under one government. To cut off, is literally to exscind, or separate by cutting, as a bough from a tree, or a limb from the body. It is applied to the adversaries of Judah, to denote that they are to be

put to death. That Ephraim is no more to envy Judah, nor Judah to vex Ephraim, is because they are to be gathered together as one nation under the Messiah, and implies therefore that their restoration is to be real, not figurative. It was as rival and hostile powers that they envied and harassed one another. It is in their national capacity, or re-union as tribes, that they are to abstain from rivalry. Otherwise the prediction would be incongruous. How will it be a peculiarity of that period, any more than of the present age, and others that have passed since their dispersion, that they do not envy and vex each other, if they do not exist in such a relation as to render it possible?

21. Metaphor. "And they shall fly upon the shoulders of the Philistines, towards the sea," v. 14. The act ascribed to them is that of a bird pouncing on its prey; and denotes a violent assault, and conquest of them. Some suppose, from the fact that there is no longer a people there who are known as Philistines, that the term must be used by a figure to denote persons sustaining an analogous relation to the church. But denominatives formed from the names of countries, are applied to the inhabitants of those countries without any consideration of their national descent; as European, Asiatic, African, Syrian. In like manner Philistines may be used

for the inhabitants of Philistia, although they may not be descendants of the ancient race of that country.

22. Elliptical metaphors in denominating the native inhabitants the sons of the east. "Together they shall spoil the sons of the east," v. 14. That is, those who not only possess the region, called the east, but had their birth and nurture there.

23. Hypocatastasis. "And they shall lay their hand upon Edom and Moab, and the children of Ammon shall obey them," v. 14. The act of laying their hand upon Edom and Moab, is substituted for seizing them by conquest, or taking possession of them.

24. Elliptical metaphor in the use of tongue, to denote a narrow branch of the sea terminating in a point. "And Jehovah will destroy the tongue of the Egyptian sea." The sea, the extremity of which is to be destroyed, is the Arabian gulf. The verb, in the original, signifies to devote to destruction.

25. Hypocatastasis. "And he will shake his hand over the river with his vehement wind, and strike it into seven streams, and make them tread it in shoes," v. 15. Shaking his hand is substituted for an act of will or providence. The figure bespeaks in a sublime manner his infinite power. He has but to beckon, and a resistless wind strikes the

stream, and driving it into seven separate channels, leaves the original bed dry. The river is the Euphrates.

26. Hypocatastasis, in the use of highway to denote a way that is freed from obstructions and made easy of passage. "And there shall be a highway for the remnant of my people that shall be left from Assyria, as there was for Israel in the day of his coming up from the land of Egypt," v. 16. That a literal highway, or artificial road, is not meant, is seen from its resemblance to that of the Israelites in their march from Egypt to Canaan. They had merely a way freed from its natural obstructions, not a road made by art. It is used to show that a way will be opened to them by the removal of all great obstructions, like the Red Sea and the Euphrates, and the provision perhaps in the desert between Assyria and Palestine, of water and food, as they were provided for the Israelites in their journeying through the wilderness.

27. Comparison of the highway from Assyria with the way of the Israelites from Egypt.

This prediction of the restoration of the Israelites to their ancient land is regarded by many commentators as a prediction of their conversion to Christianity and admission to the church. Some suppose that their return to Palestine from the places of

their dispersion is used by a metaphor to denote their accession to the church. It is, however, wholly mistaken; as the act ascribed to the Israelites is compatible with their nature and condition, not an act that is only practicable to some other class of agents, as it should be, in order to be ascribed to them by a metaphor. They are actually dispersed through all the countries mentioned by the prophet, and their return is no more an impossible or unnatural act, than their migration there, or movement in any other direction. It is certain, therefore, from the principle of the metaphor,—which is the ascription of a nature, act, or condition, to an agent or object that does not belong to it,—that the act here affirmed of them is not employed by that figure.

Those writers, however, in fact, though unaware of it, proceed on the assumption that this prophecy is symbolical instead of figurative; for they treat the act of returning to Palestine as representative of a conversion to Christ, Edom and Moab as symbols of anti-christian or unchristianized countries or powers, and the conquest of those countries as the conquest of the enemies of the church, or the heathen. But this is as erroneous as the other. The prediction is not symbolic. The Root of Jesse, the Gentiles, the Israelites, the countries from which

they are to return, the act itself of their return, Edom, Moab, and the children of Ammon, and their conquest of those countries and that people, were not exhibited to the prophet in vision, and the acts and events beheld by him which are foretold of them. They are predicted as to take place at a future day, not represented as witnessed by him, as a visionary spectacle, as they would have been had they been symbols. Moreover, the act of returning to Palestine is not a proper symbol of a conversion to God. A return to Palestine does not necessarily involve or imply even a nominal conversion to Christianity. Thousands of Israelites migrate thither now, without any relinquishment of their disbelief that Christ is the Messiah. Besides, as the Christian church is, at the period when the prophecy is to be fulfilled, to be established in all the lands from which the Israelites are to return, as is shown by the prediction that the Gentiles are then to seek to Christ; a return from those lands where the Christian faith is universally to be held, is not a proper symbol of a conversion to Christ. It would be merely to move from one christianized region to another, which presents no resemblance to a change from unbelief to faith, and from enmity to love. And finally, if the countries in which they are dispersed, the land they are to possess, and the act of

returning, are symbols of things of a different nature, then must the Israelites themselves and the Gentiles be taken as symbols of men of different classes; which is impossible, as there are no others among the inhabitants of the earth. The assumption that the prophecy is symbolic is thus altogether untenable. We have, therefore, all the demonstration that the laws of language and symbols can furnish, that the event it foreshows is such a restoration of the Israelites to their ancient country as it literally describes.

## CHAPTER XII.

This is confirmed by the acknowledgments and celebrations which the prophet next shows they are to utter on that occasion, which imply that their condition as a people is altogether changed; and by extraordinary interpositions and displays of power, such as would be involved in a miraculous restoration to their national country, like that which is described in the preceding prediction.

1. Apostrophe to the Israelites, though not expressly named,—as now no longer two nations, but a single people, and implying, therefore, their literal restoration and re-union. "And in that day thou

—Israel—shalt say, O Lord, I will praise thee," v. 1.

2. Metaphor, in the exhibition of anger as turned away ;—which signifies a motion in space, to denote that it is no longer exercised towards them. "Though thou wast angry with me, thine anger is turned away, and thou comfortest me," v. 1.

3, 4, 5, 6. Metonymies of the effect for its cause or source, and of a work for its subject. "Behold God is my salvation ; I will trust and not be afraid ; for Jah Jehovah is my strength and song ; and he is become my salvation," v. 2. Salvation is put for Saviour, or the author of salvation ; strength for the author or source of strength, or him who exerts the strength that gives deliverance and safety ; and song for the subject of the song, or him who is celebrated in it, and occasions the joy which it expresses.

7. Hypocatastasis. "And ye shall draw water with joy from the springs of salvation," v. 3. Springs of salvation are salutary springs, or springs that refresh, invigorate, and give health. To draw water with alacrity and gladness from such springs, is put for embracing with promptness and exhilaration the blessings generally provided for them by God, who is the source of their salvation.

8. Apostrophe. "And in that day shall ye say,

Praise ye Jehovah; call upon his name, make known among the nations his exploits, remind that his name is exalted. Praise Jehovah, because he has done excellent things; known is this in all the earth," v. 4, 5. They are here exhibited as addressing one another, and exhorting to this commemoration of Jehovah's wonderful works towards them.

9. Metaphor in the use of exalted, which denotes elevation in space, to signify that his name is manifested in such a manner as to attract in a higher measure the adoration and love of his people.

10. Apostrophe. "Cry out and shout, O inhabitant of Zion, for great in the midst of thee is the Holy One of Israel," v. 6. This is addressed to the inhabitants of Jerusalem in distinction from the Israelites generally; and indicates, like the prediction that his rest shall be glorious, that Zion is then to be the scene of great and majestic displays of his presence.

1. The contrast which Christ's reign is to present to theirs who have hitherto swayed the earth, is worthy of his perfections, and shows that his presence and rule is to be an infinite blessing to the race. The great monarchs of the nations who precede him, are like ferocious brutes that naturally prey on the harmless and helpless animals. But omniscience, omnipotence, infallible wisdom, and

infinite righteousness and benignity, are his attributes; and in place of oppressing and destroying, he is to protect and vindicate the weak and unoffending; and instead of justifying and prospering, is to convict and punish the wicked.

2. This prophecy plainly shows that Christ is to exert the rule here ascribed to him in person and visibly to men, that he is then to discriminate perfectly between the good and the evil, that all noxious and ferocious creatures are to become harmless, that the earth is to be filled with the knowledge of him, that the Gentiles are to recognise and acknowledge him as the Messiah, and repair to him for instruction respecting his will, and that the Israelites are then to be restored by extraordinary means to their ancient land, and re-united as a nation. As these great futurities are thus revealed, and with a clearness and certainty that cannot be evaded, except by a violation of the indisputable and fundamental laws of language, they are to be received with as entire trust as any of the other events that God has made known for our faith. To disbelieve them, is to disbelieve him. To attempt to expunge them from the prophecy, and introduce others in their stead, is not to interpret, but to put aside his word, and substitute another in its place. To denounce them as unworthy of his perfection, as some unhappily do,

is in effect to impeach his wisdom and truth, and exhibit his word as unworthy of trust.

3. Some hesitate to receive this prediction of the restoration of the Israelites on the ground that they cannot see that it can answer any end that seems to present a sufficient reason for so extraordinary a measure. The question, however, whether God has revealed their return, is not to be determined by the estimate those persons may form of its wisdom, but by the terms of the prophecy. Whether the ends it is to answer, or the results that are to spring from it are seen to be worthy of his perfections or not, his wisdom and righteousness furnish an ample certainty that they will be suitable to the grandeur of his attributes, and the great interests of his kingdom which they are to affect; and God, to intercept doubt, has revealed in the prophetic song with which the prediction is closed, the impressions with which it is to be contemplated by those who are to be the subjects of it, and shown that instead of distrust or indifference, it is to be regarded by them with wonder and gratitude, and celebrated with praises and thanksgivings throughout the world. What a beautiful method of conciliating the faith of his people now, and inspiring them with gladness and praise in the prospect of the wonderful event.

The exposition of these predictions by the laws of figures thus shows, with invincible certainty, that the restoration of the Israelites of which they treat, is to be a literal one, and confutes accordingly the attempt of the spiritualists to divest them of that meaning, and substitute an arbitrary mystical sense in its place. Their error is as gross and unpardonable, as it were to attempt to apply their theory of a mystical meaning to the decalogue, the doctrine of atonement, justification, pardon, the resurrection, a future life, or any other teachings either of God or of men.

What is meant by the spiritualization of the Scriptures by interpreters? Give an example of it. Is there any express authority for this treatment of the sacred word in the Bible itself, or in the laws of language? For what purpose is it used by expositors? Is there any ground for the pretext, that the passages which they thus treat have a figure in them that gives them such a representative sense? Is the principle on which they construe the passages which they spiritualize accordant with the law of the allegory? What is the first difference between them? What is the second? What is the first false result to which the application of the law of the allegory would lead these writers? What is the second false result to which it would lead them? What is the third erroneous result to which it would conduct them? What is the fourth? What is the fifth? What is the last absurd result to which their method leads them? Would these errors and absurdities be avoided by a strict adherence to the laws of figures?

By what figure are shoot, branch, root, and stump used, Is. xi.

1? What is the figure, v. 2? What is the figure, v. 3? In what sense is the verb used? What are the figures, v. 4? What are the figures, v. 5; and what is the sense which they convey? What is the figure, v. 6–8? How is it proved that there is no metaphor in the passage? How that there is no hypocatastasis in it? Who then are the subjects of the acts foreshown; the animals mentioned, or men? What is the figure, v. 9? In what respect is the figure beautiful? What is the first figure, v. 10; and what is foreshown in the passage? What is the second figure, v. 10; and what does it indicate? How is it proved that the event predicted is not metaphorical? What is the true import of the passage then? What is meant by the second affirmation, v. 10? What is the import of the third? How is it proved that it is not used by the hypocatastasis? How that it is not symbolical? What is the figure, v. 11? What is the first figure, v. 12? By what figure is wings used? What are the figures, v. 13? What are the first figures, v. 14? What is the last? By what figure is tongue used, v. 15? By what figure is shake the hand used, v. 15? By what figure is highway used, v. 16? How is it proved that the prediction of the return of the Israelites is not a prediction of the conversion of the Gentiles? On what principle do the spiritualizers proceed, in endeavoring to give it such a meaning? How does it appear that their assumption is mistaken?

What is the first figure, chap. xii. 1? What is the second? What are the figures, v. 2? What, v. 3? What is the first figure, v. 4, 5? What the second? What is the figure, v. 6? What is the first truth taught, chap. xii.? What is the second? What is the peculiar beauty of the method employed in the chapter to foreshow the restoration of the Israelites?

## CHAPTER XVII.

### MUSICAL FEET, AND THE MODULATION OF VERSE.

One of the principal sources of the pleasure which verse yields, especially to the cultivated, is its rhythmus, or the music of its measured sound, when properly pronounced, resulting from the order in which the long and short syllables of which it is formed are combined. Besides the beauty of the thought, the graces of the expression, and the splendor of the scenery, Milton's great poem undoubtedly had to his ear the charm also of a musical movement, or modulation, that answered to the stately march of the verse; that rose now to passion, and now subsided to softness; and, like the successive parts of a great musical composition, terminated at the principal pauses, sometimes in a peal or abrupt interception, as it were, of a note ere it is finished, and sometimes, and more frequently, in a gentle and soothing cadence, like a distant strain that fades

away on the ear, or the soft and delicate amen in which a rapturous chant sometimes breathes out its last accents, and sinks into silence. To discern this musical element, and feel its full force, a knowledge is necessary of the means by which its fine movements and subtle charms are produced.

That which mainly distinguishes verse from prose is, that it consists of a regular alternation or succession of syllables that differ in length; the long occupying in the pronunciation twice the time of the short, or receiving an emphasis that gives them to the ear an equivalent distinction. The different combinations in which the long and short syllables are united are called musical feet. The principal are:

The Pyrrhic, or two short syllables, marked ˘ ˘.

The Spondee, or two long syllables, marked ¯ ¯.

The Iambic, or one short and one long syllable, marked ˘ ¯.

The Trochee, or one long and one short syllable, marked ¯ ˘.

The Dactyl, or one long and two short syllables, marked ¯ ˘ ˘.

The Anapest, or two short and one long syllable, marked ˘ ˘ ¯.

The Amphimacer, or a long, a short, and a long syllable, marked ¯ ˘ ¯.

The Amphibrach, or a short, a long, and a short, marked ˘ – ˘.

Other feet, of which there are several of three and of four syllables, are seldom used in English verse. The differences of the several species of verse lie partly in the number, and partly in the nature of the feet of which they are formed. Each species consists mainly of one particular foot. Thus heroic, or blank verse, like Milton's Paradise Lost, has ten syllables to the line, and they are generally iambics, or feet consisting of a short and a long syllable. A trochee, or a spondee, is introduced perhaps once in two or three lines; sometimes because the words forming those feet are requisite to the most vivid exhibition of the act, feeling, or quality that is described or expressed, and more often for the purpose of giving variety and sprightliness to the modulation. Thus Milton's first line consists of an iambic, a spondee, and three iambics; his second, of five iambics; his third, of a spondee, a trochee, and three iambics; his fourth and fifth, of iambics; his sixth, of a spondee and four iambics; his seventh and eighth, of iambics; his ninth, of a trochee and four iambics; and his tenth to the pause, of a spondee and one iambic and a half:

"Of mān's first dīsŏbēdiĕnce, ānd thĕ frūit
Of thāt forbīdden trēe, whŏse mōrtăl tāste
Broūght deāth ĭntŏ oŭr wōrld, ănd āll oŭr wōe,
Wĭth lōss ŏf Edĕn, tĭll ŏne grēatĕr mān
Rĕstōre ŭs, ānd rĕgaīn thĕ blīssfŭl seāt.
Sīng, hēavĕnly mūse, thăt ōn thĕ sēcrĕt tōp
Of Orĕb, ōr ŏf Sīnăi, dīdst ĭnspīre
Thăt shēphĕrd whō fīrst taūght thĕ chōsĕn seēd,
Īn thĕ bĕgīnnĭng, hōw the heāvens ănd eārth
Rōse oŭt ŏf chāŏs."

Thus of fifty-two feet, all but six are iambics. All ten syllable lines, whether blank verse or rhyme, are in like manner formed mainly of iambics. So also are all octo-syllabic poems, such as Scott's Marmion and Byron's Giaour. In sacred verse, the eight syllable, or long metre, the eight and six syllable, or common and short metre, are formed of iambics, with the exception occasionally of a trochee, or spondee, as the first foot of a line. In long metre, all the lines have four feet; in common metre, the first and third have four, the second and fourth, three feet; in short metre, the first, second, and fourth have three feet, the third four. There is also an eight syllable verse, formed of an iambic and two anapests, as:

"The mōment a sīnner beliēves."

Lines of eleven syllables consist of but four feet, the first being usually an iambic, trochee, or spondee, and the others anapests, or dactyls. When the dactyl is first, the last foot is a trochee. Thus:

"I wōuld nŏt lĭve ālwăy, I wĭsh nŏt tŏ stāy,
Whĕre stōrm ăftĕr stōrm rĭsĕs dārk o'ĕr thĕ wāy,
Thĕ fĕw lŭrĭd mōrnĭngs thăt rīse ŏn ŭs hēre
Arĕ enōugh fŏr oŭr wōes, fŭll ĕnoūgh fŏr oŭr chēer."

In the last hymn quoted in the volume, the first and third lines have a dactyl first, and close with a trochee; the second and fourth begin with an iambic and close with an anapest. Lines of seven syllables are formed of three feet, two trochees and one amphimacer:

"Whāt cŏuld yōur Redēemĕr dō
Mōre thăn hē hăs dōne fŏr yōu?"

Seven and eleven syllable lines are usually employed only in songs, hymns, or poems of such moderate length, that the unvarying recurrence of the same movement does not tire. Were iambics, however, to be used exclusively in eight and ten syllable lines, the modulation would be too monotonous. To avoid that, trochees especially are used at the commencement, and occasionally in other

parts of a line; and now and then spondees also, though less frequently; and the use of those feet, particularly the trochee, is the means of producing the most delightful changes in the rhythm, and giving sprightliness and elegance to the movement. Thus in the passage immediately following that quoted from Milton, trochees are used in the third, fourth, and fifth lines, that vary the movement, and give it a life and rapidity far greater than a mere series of iambics would possess.

"Or ĭf Sĭŏn hĭll
Dĕlĭght thĕe mōre, ănd Sīloă's brōok thăt flōwed
Fāst by thĕ ōrăcle ŏf Gōd, I thēnce
Invōke thy aīd tŏ mў ădvēnturŏus sōng,
Thāt wĭth nŏ mĭddlĕ flĭght ĭntēnds tŏ sōar
Abōve thĕ Aōnĭan mōunt, whīle ĭt pŭrsūes
Thĭngs ŭnăttēmptĕd yēt ĭn prōse or rhўme."

Here the prolonged or heavy accent of fāst, thāt, and thĭngs, at the beginning of the third, fifth, and seventh lines, and of whīle at the commencement of the last half of the sixth, by reversing the movement the verse would otherwise have, breaks the monotony, and gives a vivacity and charm to the modulation like that produced in music by passing from a long to a short note, and from a short to a long

one, or the elevation or descent of the voice from one tone to another.

This effect of the trochee at the commencement of a line is exemplified in the following passage:

"Thŭs Sātăn tālkĭng to hĭs nēarĕst māte,
Wĭth hēad ŭplĭft ăbōve thĕ wāves, ănd eyēs
Thăt spārklĭng blāzed, hĭs ōthĕr pārts bĕsīde
Prōne ŏn thĕ flōod, ĕxtēndĕd lōng ănd lārge,
Lăy flōatĭng māny ă rōod; ĭn būlk ăs hūge
As whōm thĕ fāblĕs nāme ŏf mōnstrŏus sīze,
Tĭtānĭan ōr eărth bōrn, thăt wārred ŏn Jōve,
Brĭārĕōs, ŏr Tўphŏn, whōm thĕ dēn
By ānciĕnt Tārsŭs hēld, ŏr thāt sĕa-beāst
Lĕvĭāthān whĭch Gōd ŏf āll hĭs wōrks
Crĕātĕd hūgest thăt swīm thĕ ōcĕan strēam;
Hĭm hāply slūmberĭng ōn thĕ Nōrwăy foām,
Thĕ pīlŏt ōf sŏme smāll nĭght-foūndĕred skĭff,
Dēemĭng sŏme īslănd, ōft ăs sēamĕn tēll,
Wĭth fĭxĕd ānchŏr ĭn hĭs scāly rĭnd
Mōors by hĭs sīde ūndĕr thĕ lēe, whĭle nĭght
Invēsts thĕ sēa, ănd wīshĕd mōrn dĕlāys;
Sŏ strētch'd oŭt hūge, ĭn lēngth thĕ ārchfiĕnd lāy,
Chāin'd ŏn thĕ būrnĭng lāke, nŏr ēvĕr thēnce
Hăd rīsĕn ŏr heāved hĭs hēad, bŭt thāt thĕ wĭll
And hīgh pĕrmīssiŏn ōf ăll-rūlĭng heāven
Lēft hĭm ăt lārge tŏ hĭs ŏwn dārk dĕsīgns,
Thāt wĭth rĕītĕrātĕd crīmes hĕ mīght

Heāp ŏn hĭmsēlf dămnātiŏn, whīle hĕ soūght
Evĭl tŏ ōthĕrs, ānd ĕnrāged mĭght sēe
Hŏw āll hĭs mālĭce sērved bŭt tō brĭng fōrth
Īnfĭnite goōdnĕss, grāce, ănd mērcy shōwn
On mān, by hīm sĕdūcĕd, bŭt ōn hĭmsēlf
Trēblĕ cŏnfūsiŏn, wrāth, ănd vēngeănce poūred."

If the trochees with which nine of these lines commence were exchanged for iambics, the modulation from its uniformity would be comparatively tame, like a succession of bars in music in a monotone. By introducing them with trochees, an effect is produced analogous to a change in a tune to a quicker movement, or to a variation of positions and attitudes in a dance.

Another important element in the rhythm of verse is the cæsura or pause, at or near the centre of the line, dividing it into two parts, that, though not always equal in syllables, are to be pronounced as near as may be in equal times. This pause, which is followed by another of equal length at the end of the line, gives a perpetual swell and subsidence, as it were, to the pronunciation, like the vibrations of a pendulum; and varied as a portion of the lines are by trochees and spondees, invests it, to a tuneful ear, with the charm of a delicate musical movement. In the pronunciation, the

principal emphasis is thrown generally on a single syllable, sometimes on two in each branch of the line; in the first generally on the second syllable, in the second also occasionally on the second, usually on the last, and sometimes both on the last and next but one to the last. Thus in Milton's lines:

"About them frisking play'ed
All beasts' of the earth, since wild', and of all chase'
In wood' or wilderness, for'est or den;
Sport'ing the lion romp'd', and in his paw'
Dan'dled the kid; bears, tigers, ounces, pards',
Gam'boll'd before them; the unwieldy el'ephant,
To make' them mirth, used' all his might, and wreath'd'
His lithe' proboscis; close' the serpent, sly',
Insin'uating, wove, with Gor'dian twine,
His braid'ed train, and of his fa'tal guile
Gave proof' unheeded."

PARADISE LOST, b. iv.

Though the other long syllables are prolonged or accented beyond the short ones, a so much stronger emphasis is thrown upon these, that the others are made in a measure subordinate to them, and a pulsation given to the movement that answers to the regular step in a stately march, or the measured breathings in a musical air.

This bold and vigorous rhythm is characteristic of Milton's verse, and is one of the elements of the peculiar sweetness and majesty that distinguish it from others. Nearly all his lines consist of two groups of words, expressing different thoughts, or treating of different things, that admit naturally of a division by a pause. Thus:

"Meanwhile', in utmost lon'gitude,—where heav'en—
With earth' and o'cean meets,—the set'ting sun—
Slow'ly descended,—and with right aspect'—
Against' the eastern gate—of par'adise—
Lev'ell'd his evening rays;—it was a rock'—
Of al'abaster,—pil'd' up to the clouds',
Conspic'uous far,—wind'ing with one ascent'—
Acces'sible from earth;—one en'trance high,—
The rest' was craggy cliff—that overhung'—
Still' as it rose,—impos'sible to climb.—
Betwixt' these rocky pillars,—Ga'briel sat,—
Chief' of the angelic guard,—await'ing night;—
About' him exercised—hero'ic games—
Th' un'armed youth' of heaven,—but nigh' at hand—
Celes'tial armory,—shields, helms, and spears'—
Hung high',—with di'amond flaming and with gold'.—
Thith'er came Uriel,—gli'ding through the even'—
On' a sunbeam,—swift' as a shoo'ting star—
In au'tumn thwarts the night,—when vapors fir'd'—
Impress' the air,—and shows the mar'iner—

From what point′—of his com′pass to beware′—
Impet′uous winds."

PARADISE LOST, b. iv.

A fine rhythm, though inferior to Milton's, marks the verse also of Thomson and Cowper. It is less perceptible in Young, who was occupied more with a pointed and epigrammatic expression than with harmony; and often in Wordsworth, much of whose verse is mere prose compressed into lines of ten syllables, scarce a trace of it exists. It is eminently characteristic of Pope's versification, and constitutes one of its most exquisite charms. Thus in his Messiah:

"Ye nymphs′ of Solyma,—begin′ the song!—
To heav′enly themes—subli′mer strains′ belong.—
The mos′sy fountains,—and the sylv′an shades,—
The dreams′ of Pindus,—and th′ Aon′ian maids,—
Delight′ no more.—O thou′ my voice′ inspire—
Who touch′d′ Isaiah's—hal′lowed lips′ with fire!—
Rapt′ into future times,—the bard′ begun:—
A vir′gin shall conceive,—a vir′gin bear a son—
From Jes′se's root—behold a branch′ arise,—
Whose sa′cred flower—with fra′grance fills the skies;—
Th′ ethe′rial spirit—o′er its leaves′ shall move,—
And on its top′—descends′ the mys′tic Dove.—
Ye heav′ens from high—the dewy nec′tar pour,—

And in soft si'lence—shed the kind'ly shower;—
The sick' and weak—the healing plant' shall aid,—
From storm' a shelter,—and from heat' a shade:—
All crimes' shall cease,—and ancient frauds' shall fail;—
Returning Jus'tice—lift aloft' her scale;—
Peace' o'er the world—her olive wand' extend,—
And white-robed In'nocence—from heaven' descend."—

Much of the subtle grace of Bryant's blank verse lies in the skill of the rhythm, the frequency of the transition from one foot to another, and at such points in the line as to produce a marked cæsura, and give at once great boldness and delicacy to the modulation:

"Yet not to thine eternal rest'ing-place
Shalt' thou return alone,—nor' couldst thou wish
Couch' more magnificent. Thou' shalt lie down'
With pa'triarchs of the in'fant world,—with kings',
The pow'erful of the earth,—the wise', the good,
Fair forms', and hoary seers' of ages past,
All' in one mi'ghty se'pulchre.—The hills',
Rock'-rib'bed and an'cient as the sun;—the vales',
Stretch'ing in pensive qui'etness between;
The ven'erable woods;—ri'vers that move
In ma'jesty, and' the complaining brooks'
That make' the mea'dows green;—and poured' round' all'
Old o'cean's gray and me'lancholy waste—

Are′ but the sol′emn dec′orations all′
Of′ the great tomb′ of man."

THANATOPSIS.

Another means of varying and heightening the melody, is the cadence in which the verse is made to terminate at a full pause. In blank verse, the pause or full stop may take place on the first or any of the following syllables of the line. Of these, the most pleasing begin with a trochee; and of those, the most graceful terminate on the third, the fifth, or the seventh syllable. As Milton's:

"Sing″, heavenly muse,—that on the se′cret top—
Of O′reb or of Si′nai—didst inspire′—
That shep′herd who—first taught′ the chosen seed—
In′ the begin′ning—how′ the heaven and earth—
Rose″ out of cha′os."

There is a similar cadence in the following passages:

"Whom he drew′—
God's al′tar to disparage—and displace′—
For one′ of Syrian make,—whereon to burn′—
His o′dious offerings—and adore the gods′—
Whom′ he had van′quished."

"Advise if this be worth'
Attemp'ting,—or to sit in dark'ness here—
Hatch'ing vain em'pires."

Many of Milton's cadences commencing with a trochee, and terminating on the fourth syllable, are fine:

"The tow'ers of heaven are filled'—
With arm'ed watch,—that render all access'—
Impreg'nable.—Oft' on the bordering deep'—
Encamp' their legions;—or, with ob'scure wing,—
Scout' far and wide—in'to the realm' of night,—
Scorn'ing surprise."

"Thrones' and imperial powers,—off'spring of heaven,—
Ethe'rial virtues;—or those ti'tles now—
Must' we renounce,—and, chang'ing style, be call'ed—
Prin'ces of hell."

Those commencing with a trochee, and terminating on the sixth syllable, have a similar charm:

"Intermit' no watch—
Against' a wakeful foe;—while' I abroad,
Through' all the coasts—of dark' destruc'tion seek—
Deliver'ance for us all.—This en'terprize—
None' shall partake with me.

"As' when heav'en's fire—
Hath sca'thed the forest oaks—or moun'tain pines—
With sing'ed top,—their stately growth, though bare',—
Stands' on the blast'ed heath."

Those opening with a trochee, and closing on the seventh syllable, have still greater beauty:

"For this infer'nal pit—shall ne'ver hold—
Celes'tial spir'its in bondage,—nor' the abyss—
Long' under dark'ness cover."

"He' above' the rest,—
In shape' and gesture—proudly em'inent,—
Stood' like a tower;—his form' had not yet lost'—
All' her orig'inal brightness."

"Mil'lions of spiri'tual creatures—walk' the earth—
Unseen,' both when we wake' and when we sleep';—
All these' with cease'less praise—his works' behold—
Both day' and night.—How of'ten from the steep'—
And echo'ing hill—or thick'et have we heard'—
Celes'tial voices—to the mid'night air,'—
Sole', or respon'sive,—each' to other's note'—
Sing'ing their great' Creator!"

There is a beautiful example of this cadence in the passage from Homer, quoted on p. 20:

"So' was the coun'cil sha'ken."

Those beginning with a trochee, and ending with the eighth syllable, have almost equal elegance:

"So bent' he seems—
On des'perate revenge—that shall redound'—
Up'on his own rebel'lious head."

"For man' will hearken—to his gloz'ing lies,'—
And ea'sily transgress—the sole' command,—
Sole pledge' of his obe'dience.—So' will fall'—
He' and his faith'less pro'geny."

When the cadence falls on the last syllable of the line, its beauty is still greatly heightened by its commencing with a trochee:

"He spake';—and to confirm' his words out flew'—
Mil'lions of flaming swords,—drawn' from the thighs—
Of migh'ty cherubim.—The sudden blaze'—
Far round' illumined hell.—High'ly they raged—
Against' the Highest,—and fierce' with grasp'ed arms—
Clash'ed on their sounding shields;—the din' of war—
Hurl'ing defi'ance—toward the vault' of heaven."

"The fiend' looked up and knew'—
His mount'ed scale aloft;—nor more,' but fled'—
Mur'muring,—and with him fled' the shades' of night."

"We lose' the prime,—to mark' how spring—
Our ten'der plants,—how blows' the citron grove,'—
What drops' the myrrh,—and what' the balmy reed',—
How na'ture paints her colors, how' the bee'—
Sits' on the bloom,—extract'ing liquid sweet."

Bryant's blank verse abounds with fine cadences of these several classes:

"These' dim vaults,
These wind'ing aisles,—of human pomp' or pride'
Report' not. No' fantas'tic carv'ings show
The boast' of our vain race,—to change the form'
Of' thy fair works'."

"Noise'lessly around
From perch' to perch—the sol'itary bird
Pass'es."

"Nes'tled at his root'
Is beau'ty, such as blooms' not in the glare'
Of' the broad sun'."

"These lof'ty trees
Wave' not less proud'ly—that their an'cestors
Moul'der beneath them."

"Life mocks' the idle hate'
Of his arch en'emy Death;—yea, seats' himself
Upon the ty'rant's throne,—the se'pulchre,

And′ of the tri′umphs of his ghas′tly foe
Makes′ his own nou′rishment."

FOREST HYMN.

These cadences have thus far greater spirit and beauty than they would had they begun with an iambic instead of a trochee.

What is it that mainly distinguishes verse from prose? What is a musical foot? What are the principal musical feet used in English verse? What is the pyrrhic? What is the spondee? Describe the iambic and trochee. Define the dactyl and the anapest. What is the amphimacer? What is the amphibrach? How many syllables are there in the line in blank verse? Of what feet does blank verse mainly consist? What other feet are sometimes employed in it? Of what foot are eight syllable lines chiefly formed? May trochees and spondees be sometimes used in them? Of what foot are long, common, and short metre hymns formed? How many syllables are there in the lines of long metre? How many in those of common, and how many in those of short metre? Of what feet are seven syllable hymns formed? What feet are used in the construction of eleven syllable lines? What foot is used at the beginning of ten syllable lines, to give variety and elegance to the modulation? What is the second element in the music of blank and other ten syllable verse? How is the line divided by the cæsura? How are the lines to be read to give them the proper rhythm or modulation? Give an example from Milton. Give one from Pope. What other means are there by which the melody of blank verse is varied and heightened? On what syllables in a line may a cadence terminate? With what foot do the finest cadences begin? On what syllable do the finest close?

## CHAPTER XVIII.

### THE IMPORTANCE OF A KNOWLEDGE OF THE PRINCIPLES OF VERSIFICATION.

The ear is as capable of being raised by cultivation to a quicker perception and higher enjoyment of the harmony of verse, as it is of music, and as the fancy, taste, and other powers and sensibilities are of evolution and refinement by culture; and just in proportion as a high beau-ideal is approached, the delight which fine verse yields is increased, and the possibility of a still higher and more varied pleasure is augmented. If the characteristics that have been pointed out are not at first distinctly appreciated, they will soon be unfolded by careful study, and become the vehicle of a delicate and lofty delight, with which those who have never particularly considered them have no acquaintance. A few of the finest passages in which they appear, thoroughly analysed and revolved till all their peculiarities are

comprehended, and their beauty fully felt, will contribute more to unfold the sensibility to what is graceful, elegant, and grand, and give truth, elevation, and strength to the taste, than months and years of casual and unobservant reading; make the understanding and comprehension of other passages easy and instantaneous, and raise the perception and enjoyment of every charm to a quickness and energy of which otherwise we could have no conception.

An acquaintance with the principles of versification, and with the structure and laws of figures, is essential, in order to the proper reading, understanding, and enjoyment of the psalms and hymns that are used in domestic and public worship. A knowledge of the office and the proper method of pronouncing a trochee at the commencement of a line is necessary to the correct reading, and frequently to the full appreciation of the sentiment of a hymn. It is used not merely to vary and heighten the melody of the verse, but often because the employment of an emphatic word or syllable at the beginning of the line is requisite to a vivid exhibition of the act which it narrates or describes, or expression of the thought which it utters. There is an eminent example of this in the following passage of Paradise Lost, b. vi.:

"He′ on his im′pious foes—right on′ward drove,—
Gloom′y as night,—un′der his burning wheels—
The stead′fast empyrean—shook′ throughout—
All′ but the throne itself of God′.—Full soon′—
Among′ them he arrived,—in his right hand′—
Grasp″ing ten thousand thun′ders,—which he sent′—
Before′ him,—such′ as in their souls′ infixed—
Plagues″. They, aston′ished, all resist′ance lost,—
All cou′rage;—down′ their idle wea′pons dropt.—
O′er shields,′ and helms,—and hel′med heads he rode—
Of thrones′, and mighty seraphim prostrate′
That wish′ed the mountains—now might be again′
Thrown″ on them,—as a shel′ter from his ire.—
Yet half′ his strength he put not forth,—but check′ed—
His thun′der in mid vol′ley;—for he meant′—
Not′ to destroy,—but root′ them out of heaven.—
The overthrown′ he raised,—and as a herd′—
Of goats′, or timorous flock′,—together throng′ed,—
Drove″ them before him thun′derstruck,—pursued′—
With ter′rors and with fu′ries,—to the bounds′—
And crys′tal wall of heaven,—which, opening wide′,—
Roll″d in′ward, and—a spacious gap′ disclosed—
In″to the wasteful deep.—The monstrous sight′—
Struck″ them with horror backward;—but, far worse′,—
Urg′d′ them behind.—Head′long themselves they threw′—
Down″ from the verge of heaven;—eternal wrath′—
Burnt″ af′ter them—to the bot′tomless pit."

This description is far more spirited and energetic

than it would have been, if, instead of the emphatic words with which so many of the lines, and especially the last six, begin, iambics had been used. They not only give rapidity and power to the modulation, but the verbs that are used, consisting of a single syllable, were requisite to paint the scene with a vividness that corresponds to its awful nature. Ordinary iambic verbs would have rendered the spectacle tame, compared to the terrible energy with which it is now drawn. There are several exquisite cadences also in the passage. That in the eighth line, formed of the first syllable, falls on the ear with the abruptness and force of a thunder crash.

The fine effect of a trochee at the commencement of a line, in giving force to the expression, and a grateful variety to the modulation, is exemplified in many of the psalms and hymns; as in the Hundredth Psalm, in eight syllables. In this, as in blank verse, an emphatic accent is usually to be thrown on only two or three syllables in a line:

"Before Jeho'vah's aw'ful throne
Ye na'tions bow with sa'cred joy.
Know''—that the Lord' is God' alone;
He''—can create, and he' destroy.

"His sov'ereign power, without' our aid,
Made'' us of clay, and form'ed us men
And when', like wand'ring sheep', we strayed,
He brought' us to his fold' again.

"We'' are his peo'ple, we' his care',
Our souls', and all our mor'tal frame;
What last'ing hon'ors shall we rear,
Almigh'ty Ma'ker, to thy name!

"We 'll crowd' thy gates' with thank'ful songs,
High''—as the heavens' our voic'es raise;
And earth', with her ten thou'sand tongues,
Shall fill' thy courts with sound'ing praise.

"Wide''—as the world' is thy command;
Vast''—as eter'nity thy love;
Firm''—as a rock' thy truth' shall stand,
While roll'ing years shall cease' to move."

The trochees with which so many of the lines commence thus present the acts they are employed to express in a far bolder and more impressive attitude than they could have received had iambics been used, and give a vivacity and force to the modulation that brings it into harmony with them, and makes it as indicative almost of their vehemence as the emphatic monosyllables are by which

they are so vividly depicted. On the other hand, the introduction of the first three lines in the last stanza with an emphatic trochee, renders the change to an iambic, and the enunciation of the fourth line, in the diminishing voice which the cadence requires, highly pleasing.

The same effect of the trochee is seen in the following hymn:

"How sweet′ and awful′ is the place,
With Christ′ within the doors;
While′—everlasting love′ displays
The choic′est of her stores.

"While all′ our hearts′, and all′ our songs′,
Join′—to admire′ the feast,
Each′ of us cry, with thank′ful tongues,
Lord″,—why was I′ a guest?

"Why′ was I′ made to hear thy voice,
And en′ter while there′s room,
When thou′sands make a wretch′ed choice,
And rather starve′ than come?

"′T was the same love′ that spread′ the feast
That sweet′ly forced′ us in;
Else′ we had still refused′ to taste,
And per′ished in our sin.

"Pi'ty the na'tions, O our God;
Constrain' the earth to come;
Send' thy victorious word' abroad,
And bring' the strangers home.

"We long' to see thy church'es full;
That all' the cho'sen race
May with one' voice, and heart', and soul',
Sing' thy redeem'ing grace."

The frequent change throughout the hymn from an iambic to a trochee, and from a trochee to an iambic, thus adds greatly to the point and grace of the expression, and the spirit and beauty of the rhythm.

A spondee is sometimes used in place of a trochee, and with much the same effect, as in the third line of the following hymn:

"Mor'tals awake, with an'gels join,
And chant' the solemn lay;
Joy', love', and gra'titude combine
To hail' the auspi'cious day.

"In heaven' the rap'turous song began;
And sweet' seraph'ic fire
Through all' the shining le'gions ran,
And swept' the sounding lyre.

"The theme', the song', the joy' was new
To each' angel'ic tongue;
Swift'—through the realms' of light' it flew,
And loud' the echo rung.

"Down' through the por'tals of the sky
The peal'ing an'them ran;
And an'gels flew, with ea'ger joy,
To bear the news' to man.

"Hark"—the cherubic ar'mies shout,
And Glo'ry leads' the song;
Peace' and Salva'tion swell' the note,
Of all the heav'enly throng.

"With joy' the chor'us we repeat,
Glo'ry to God on high;
Goodwill' and peace' are now complete,
Jesus" is born' to die."

The movement of seven syllable lines, formed of two trochees and an amphimacer, and with the accent usually thrown chiefly on two syllables, is very fine:

"Rock' of Ages cleft' for me,
Let' me hide' myself in thee;
Let the wa'ter and the blood'

From thy wound'ed side' which flowed,
Be' of sin the dou'ble cure—
Save' from wrath, and make' me pure."

The modulation of the lines is sometimes rendered so expressive and vivacious, by the words of the feet of which they are constructed, that it is taken as the basis of the air that is composed for them, and made the vehicle of a most graphic representation of the acts they describe, and impassioned utterance of the sentiments they express. That was undoubtedly the origin of the spirited tune to which Moore's version of Miriam's song, consisting principally of anapests, is set:

"Sound' the loud tim'brel o'er E'gypt's dark sea',
Jeho'vah has tri'umphed, his peo'ple are free'!
Sing', for the pride' of the ty'rant is bro'ken!
His cha'riots, his horse'men, all splen'did and brave,
How vain' was their boast! for the Lord' hath but spoken,
And cha'riots and horse'men are sunk' in the wave!
Sound' the loud tim'brel o'er E'gypt's dark sea',
Jeho'vah has tri'umphed,—his peo'ple are free'!

If the tones in which the successive syllables of these lines are naturally uttered, when pronounced with emotion, are written on a musical staff, it will

be found that they present the outline of the beautiful air in which they are usually sung, and form a more graphic delineation of the great acts that are described in the words, and expression of the emotions with which the song should be recited, than any others that can be chosen.

An intimate knowledge of the several figures is requisite also to a full appreciation of the images of the psalms and hymns, and the grace and force with which they invest the sentiments they are employed to express and illustrate. Many of them are made up almost entirely of figures, and often of the greatest delicacy, power, and dignity. The following, by Cowper, is an example:

"O, for a closer walk with God,
A calm and heavenly frame;
And light to shine upon the road
That leads me to the Lamb.

"Where is the blessedness I knew
When first I saw the Lord?
Where is the soul-refreshing view
Of Jesus and his word?

"What peaceful hours I then enjoyed!
How sweet their memory still!
But now I find an aching void
The world can never fill.

"Return, O holy Dove, return,
Sweet messenger of rest;
I hate the sins that made thee mourn,
And drove thee from my breast.

"The dearest idol I have known,
Whate'er that idol be,
Help me to tear it from thy throne,
And worship only thee.

"So shall my walk be close with God;
Calm and serene my frame;
And purer light shall mark the road
That leads me to the Lamb."

Many persons, probably, who read this hymn feel that it is highly poetic and beautiful, and yet are unable to tell distinctly what it is that constitutes its peculiar charm; and would be surprised if informed that the principal of the figures with which it abounds are of a class (the hypocatastasis) the very name of which they had never met in any book on rhetoric or poetry, and the principle of which they had never heard explained. Yet the figures that set forth the poet's thoughts with so much point and strength, and like the glow of sunset, shed a bright irradiance over the path the Christian is to pursue, are all of that class. Thus, in the first verse, walking with God, an external act, is put for

living conformably to his will; and having a light to shine upon a road that leads to Christ, an external gift, is put for having a knowledge of the duties which he enjoins, or the things that are to be done in order to salvation. In the second verse, seeing the Lord, and having a view of Jesus, which are acts of the eye, are put by substitution for having just and refreshing thoughts of him. Feeling a void that gives pain, which is a corporeal affection, is put, in the third verse, for an analogous mental feeling of the loss or the absence of cheering thoughts of him. In the fourth verse, returning as a dove, an external act, is put for a return of the Spirit, by his influences to the *mind;* and his being driven from the *breast*, is put for his being driven from the soul. In the fifth verse, idol, an external object, is put by substitution for the object of unreasonable love; and tearing it from the throne, for removing it from its place in the affections, or causing that it shall no longer be the object of sinful attachment. And in the last stanza, walking with God, an external act, is again put for living conformably to his will; and having a light to shine upon a road that leads to the Lamb, having a full knowledge of what he requires in order to salvation ;—images of great strength and beauty, and that invest the thoughts they are employed to express

with a vividness and grace they could derive from no other figure.

The figure fills the same office in the following hymn:

"God moves in a mysterious way,
His wonders to perform;
He plants his footsteps in the sea,
And rides upon the storm.

"Deep in unfathomable mines,
Of never-failing skill,
He treasures up his bright designs,
And works his sovereign will.

"Ye fearful saints, fresh courage take,
The clouds ye so much dread
Are big with mercy, and shall break
With blessings on your head.

"Judge not the Lord by feeble sense,
But trust him for his grace;
Behind a frowning providence
He hides a smiling face.

"His purposes will ripen fast,
Unfolding every hour;
The bud may have a bitter taste,
But sweet will be the flower.

"Blind unbelief is sure to err,
And scan his work in vain;
God is his own interpreter,
And he will make it plain."

In the first verse, moving in a mysterious way, planting footsteps in the sea, and riding upon a storm, which are corporeal acts, are put by hypocatastasis for analogous acts of God's providence that are mysterious, untraceable, and full of terror; and are far more expressive of the greatness, incomprehensibleness, and majesty of his procedure, than any untropical or even metaphorical language that could have been employed. In the second stanza, unfathomable mines are, by an elliptical metaphor, ascribed to his skill; and then, by a hypocatastasis, he is represented as treasuring up his designs, and working his will there; to signify, that while his purposes are shrouded from the gaze of mortals, and their execution, which is perpetually going on, is veiled from their observance, they yet are marked by boundless wisdom, and carried into effect with perfect skill. In the third verse, clouds threatening a tempest to the material world, but that descend in genial showers, are put by the figure for measures of providence, or events that seem to portend analogous evils to God's people, but that in fact are

to prove the sources of good to them. In the fourth verse, God's hiding a smiling face behind a frowning providence, is one of the most beautiful and most majestic figures in the whole compass of human language. With what inimitable reality, visibleness, and grandeur it invests the thought! hiding the face lighted with a smile, a corporeal act, behind a threatening attitude of the instruments which he employs to accomplish his will, being used by hypocatastasis to signify his veiling his gracious dispositions towards them beneath measures of providence that seem to portend to them misfortune and destruction! In the fifth verse, ripen and unfolding are used by a metaphor, to indicate the analogous evolution and maturing of God's designs; and the bud having a bitter taste, and the flower of a sweet smell, are used by hypocatastasis to represent the resembling forms which the measures God pursues assume as they advance in their accomplishment; though, like a bud, distasteful at first and embittering, unfolding at length in the most graceful shapes, assuming the most delicate and beautiful tints, and giving forth a sweet and exhilarating fragrance. In the last stanza, the figure is used in an equally impressive though less pleasing form. Unbelief being put by metonymy for unbeliever, the sightless being scanning God's material

work, is then put by hypocatastasis for man attempting, in his spiritual blindness, to judge of God's moral and providential sway; a picture as dark and sad as the other is bright and cheering.

## LESSONS.

The following hymn is eminently fine. The greatness and splendor of the thoughts, the distinctness with which the objects they respect are presented, and the appropriateness and glow of the sentiments that are expressed, touch the heart, like a lofty strain of music, with an entrancing power, and fill it with a sense of divine beauty and bliss:

"Father! how wide thy glory shines!
How high thy wonders rise!
Known through the earth by thousand signs,
By thousands through the skies.

"But when we view thy strange design,
To save rebellious worms;
Where vengeance and compassion join
In their divinest forms;

"Here the whole Deity is known;
Nor dares a creature guess
Which of the glories brightest shone,
The justice or the grace.

"Now the full glories of the Lamb
Adorn the heavenly plains;
Bright seraphs learn Emmanuel's name,
And try their choicest strains.

"O, may I bear some humble part
In that immortal song!
Wonder and joy shall tune my heart,
And love command my tongue."

Though so eminently poetic, however, and shedding through the mind a sense of beauty and sublimity, its charms are not referable, except in a slight degree, to the images which it employs; as there are but seven figures in it, and none of them are of the boldest cast. A passage of high poetic excellence, though almost without a figure, is quoted in a preceding chapter, and the reason stated that such compositions do not need the aid of tropes to invest them with their resistless attractions. Does this song owe the impression it makes to the same cause? If so, let the scholar state what the secret of its beauty is. Let the figures also be pointed out that occur in it.

The following hymn has a pointed expression, and a sprightly movement:

"Servant of God, well done!
Rest from thy lov'd employ;
The battle fought, the victory won,
Enter thy Master's joy.

"The voice at midnight came,
He started up to hear;
A mortal arrow pierced his frame;
He fell—but felt no fear.

"The pains of death are past;
Labor and sorrow cease;
And life's long warfare closed at last;
His soul is found in peace.

"Soldier of Christ, well done!
Praise be thy new employ;
And while eternal ages run
Rest in thy Saviour's joy."

Where lies the ground of the life and stirring power of this spirited hymn? Is it in the thoughts mainly, or largely in its images, figures, and modulation? There are three figures in the first stanza; the first is an apostrophe; what are the two others? In the second there are four figures; where are they, and of what kind? There is a single figure in the third stanza; what is it? In the last there are two; what are they? Which of the lines commence with a trochee; and what effect has that foot on the modulation?

The following hymn has a quick and stirring movement:

"Come, let us anew our journey pursue;
Roll round with the year,
And never stand still till the Master appear.

"His adorable will let us gladly fulfil,
And our talents improve,
By the patience of faith, and the labor of love.

"Our life is a dream; our time, as a stream,
Glides swiftly away;
And the fugitive moment refuses to stay.

"The arrow is flown; the moment is gone;
The millennial year
Rushes on to our view, and eternity's here.

"O, that each in the day of his coming may say—
I have fought my way through;
I have finished the work thou didst give me to do.

"O that each from his Lord may receive the glad word—
'Well and faithfully done;
Enter into my joy, and sit down on my throne.'"

Each long line consists of two short ones of equal length, and forming a rhyme; and each short or half line contains two metrical feet. What are they; and in what order do they occur? In the first stanza there are two figures; where and what are they? Is there any figure in the second stanza? In the third there are four metaphors and one comparison; point them out. In the fourth there are two figures; designate them. There is one in the fifth; what and in which expression is it? There is one in the last stanza; point it out, and give its name.

The rhythm of the following eleven syllable hymn, the first and third lines of which commence with a dactyl, and close with a trochee, the second and fourth begin with an iambic and close with an anapest, is very spirited and pleasing:

"Daughter of Zion, awake from thy sadness;
Awake! for thy foes shall oppress thee no more;
Bright o'er thy hills dawns the day-star of gladness;
Arise! for the night of thy sorrow is o'er.

"Strong were thy foes; but the arm that subdued them
And scattered their legions was mightier far;
They fled like the chaff from the scourge that pursued them;
Vain were their steeds, and their chariots of war.

"Daughter of Zion, the power that hath saved thee,
Extolled with the harp and the timbrel should be;
Shout! for the foe is destroyed that enslaved thee;
The oppressor is vanquished, and Zion is free!"

This, when sung in an appropriate tune, and with suitable expression, steals over the heart with an entrancing power. Where

lies the secret of its charm? What tropes are there in it? What especially is the figure that reigns in it throughout, and, like a flash of light from a midnight cloud, shedding illumination over hill and vale, and rendering their objects perceptible, kindles the fancy with the conception, and touches the heart with the feeling, that the redeemed people of Zion are present, listening to the chant, and exulting in the triumph which it celebrates?

THE END.

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